paleoseti

The magazine for Ancient Astronaut & Lost Civilizations research
ANCIENT TECHNOLOGIES, CULTURES AND ADVENTURE

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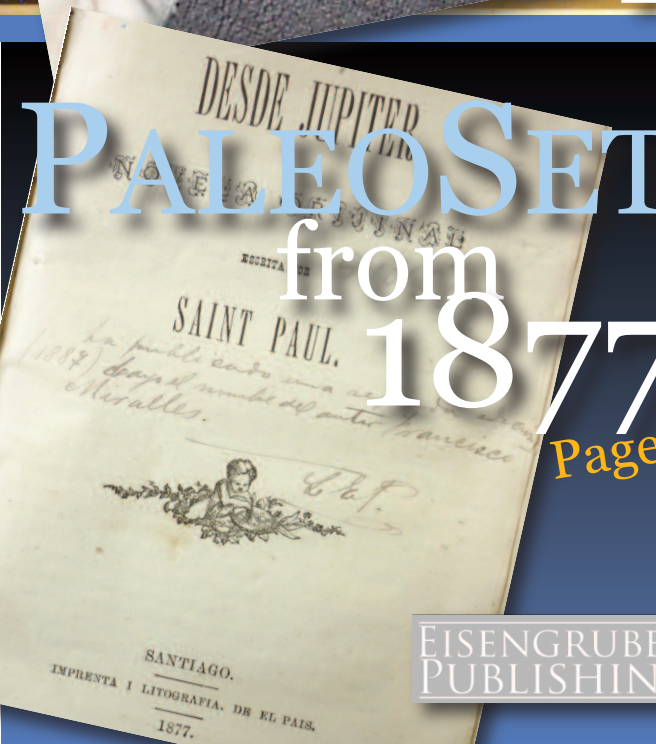

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50 Years of the Chariots of the Gods

Eisengruber Publishing

Letter from the Editor

Dear readers,

Nearly 50 years ago, the scientific world was shaken up by book of a previously unknown author from Switzerland. He named his book "Erinnerungen an die Zukunft" which translated means "Memories of the Future". But in the English language, the work was published under the title "Chariots of the Gods". In his book Erich von Daniken presented evidence that Earth could have been visited by extraterrestrials deep in humanities past.

While von Daniken's book was not the first describing this theory now known as Paleoseti or the more popularized "Ancient Aliens" Theory, it was the first work of its kind that sold in large numbers. Von Daniken presented a well researched case for the theory and last but not least had an incredible fluent and engaging writing style. What really set von Daniken's work apart from so many works - even many author's books today - is the fact that he actually visited the sites he wrote about himself. When I was a teenager in the 1980's, his books opened - literally - the world for me. They introduced me to new ideas, liberal and out-of-the-box thinking.

People like him are not always right with everything, but that doesn't mean his theories are not sound in their core. I see Erich von Daniken not just as somebody who has an extraordinary view of our mysterious past, but also as a critic of the - in large parts - crusty archaeology science community. The great German literary critic Marcel Reich-Ranicki once said: "Good critics are sometimes wrong. Bad critics are never wrong. Why? Because they never risk to have an opinion."

Sincerely Yours,

Herbert Eisengruber
Editor-in-Chief, *paleoseti magazine*

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Stonehenge as seen from the "Heelstone". What messages are encoded in this icon of the ancient world?

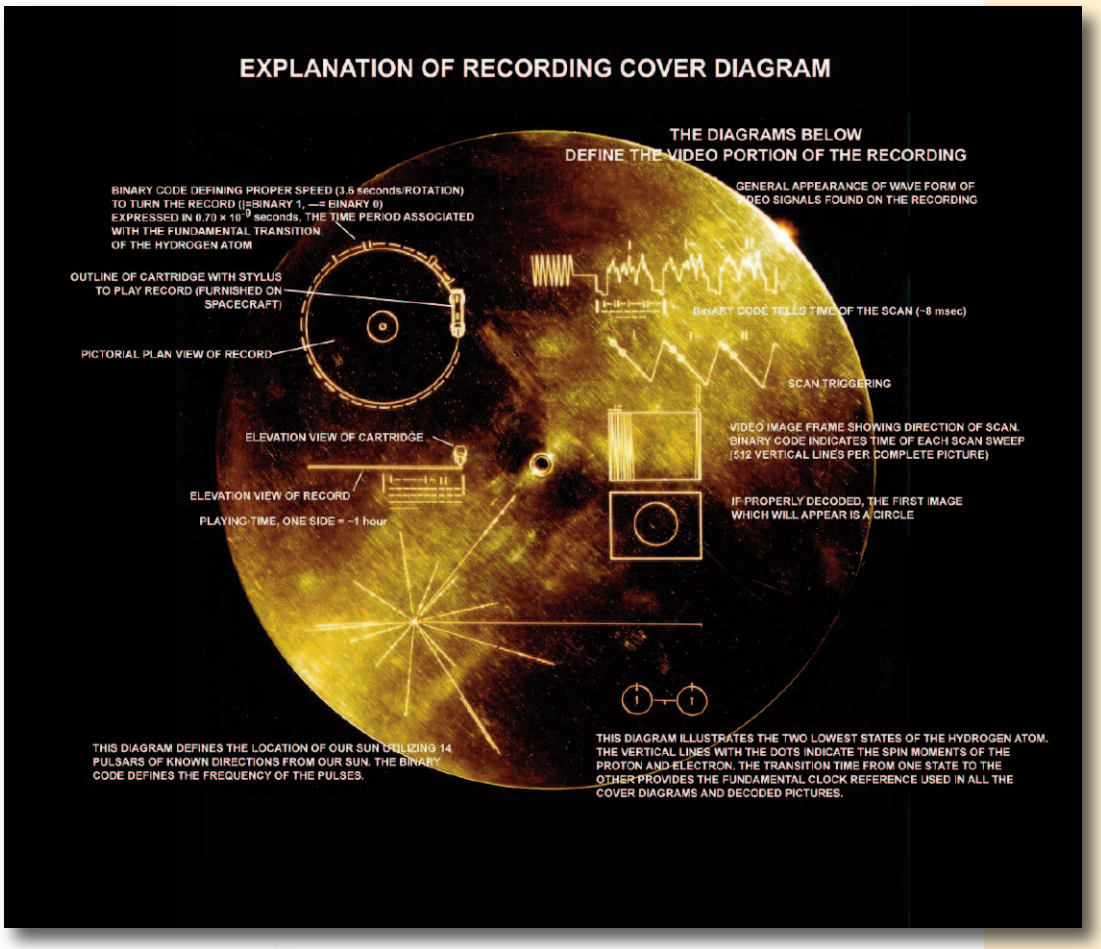
Sacret Knots - Ancient Disk Drives?

Article by Herbert Eisengruber

During the millennia, a lot of knowledge has been lost to humankind. Almost every culture in the world has suffered incomprehensible losses due to war, natural disasters or simple stupidity, which can come in many forms. For a society, preserving knowledge over a longer period of time is not an easy task. Surely, for many it might seem that paper doesn't blush, especially when they try to hide something, but if one WANTS to preserve something, it seems to get difficult.

When scientists built the voyager space probes in the 1970s, they knew that they would eventually leave the solar system and - still being a somewhat optimistic scientific bunch - there would be a possibility that the probe would be discovered by an alien intelligence, tens of thousands of years in the future, if not longer. A lot of very smart people stuck their heads together and came up with a message from humankind, sent on the probes, which would survive these incredible time spans.

The result was a golden disk, as gold is the most durable material we know. Engraved in the disk was a message that could easily be decoded by a society that thought in scientific terms and was at least as sophisticated as our own. The front of the disk contained a message with basic scientific principles which – once decoded – would help identify the solar system from which the space probe originated. The engraving also contained a primer (basically an instruction) on how to play the backside of the disk, which is in essence a phonograph record. This record in terms contains the "Sounds of Earth", a collection of various music, voices and animal sounds. The key is that whoever finds the disk has to have the basic knowledge to decipher its contents. If not, the disk would just be that: A disk with some cryptic symbols on it. One could imagine that if something like the voyager disk would have been found by people during our medieval time, it would not only have not been understood, it would probably have been destroyed because its contents would likely have been deemed "the work


EXPLANATION OF RECORDING COVER DIAGRAM
THE DIAGRAMS BELOW DEFINE THE VIDEO PORTION OF THE RECORDING
BINARY CODE DEFINING PROPER SPEED (1.6 seconds/ROTATION) TO TURN THE RECORD (|=BINARY 1, —= BINARY 0) EXPRESSED IN 0.70 × 10⁻⁹ seconds, THE TIME PERIOD ASSOCIATED WITH THE FUNDAMENTAL TRANSITION OF THE HYDROGEN ATOM
GENERAL APPEARANCE OF WAVE FORM OF VIDEO SIGNALS FOUND ON THE RECORDING
OUTLINE OF CARTRIDGE WITH STYLUS TO PLAY RECORD (FURNISHED ON SPACECRAFT)
BINARY CODE TELLS TIME OF THE SCAN (~8 msec)
PICTORIAL PLAN VIEW OF RECORD
SCAN TRIGGERING
ELEVATION VIEW OF CARTRIDGE
VIDEO IMAGE FRAME SHOWING DIRECTION OF SCAN. BINARY CODE INDICATES TIME OF EACH SCAN SWEEP (512 VERTICAL LINES PER COMPLETE PICTURE)
ELEVATION VIEW OF RECORD
PLAYING TIME, ONE SIDE = ~1 hour
IF PROPERLY DECODED, THE FIRST IMAGE WHICH WILL APPEAR IS A CIRCLE
THIS DIAGRAM DEFINES THE LOCATION OF OUR SUN UTILIZING 14 PULSARS OF KNOWN DIRECTIONS FROM OUR SUN. THE BINARY CODE DEFINES THE FREQUENCY OF THE PULSES.
THIS DIAGRAM ILLUSTRATES THE TWO LOWEST STATES OF THE HYDROGEN ATOM. THE VERTICAL LINES WITH THE DOTS INDICATE THE SPIN MOMENTS OF THE PROTON AND ELECTRON. THE TRANSITION TIME FROM ONE STATE TO THE OTHER PROVIDES THE FUNDAMENTAL CLOCK REFERENCE USED IN ALL THE COVER DIAGRAMS AND DECODED PICTURES.

The Voyager message encoded on a gold disc. The message has not written language and is purely mathematical. Source: Wikipedia

Print from the Spanish chronicle "El primer nueva corónica". The print depicts "quipucamayoc" - a quipu maker.

of the Devil". This is to show that it is not only important were a decoded message found, but by whom and when.
The voyager message was sent in the 1970s and is based on 1970s technology. Today – only 40 years later – even our technology changed so much that it gets harder to find a record player, which would play the voyager message that we designed to last ten thousand years or more. Give it another 50 years and probably nobody would even remember what a phonograph was, let alone to find a player for it.
Everybody who has something to do with computers knows how difficult it is to store data over a longer period of time. Try to access some accounting data saved on 5 ¼ inch floppy disks today. It is pretty conceivable that in 15 years from now, nobody will be able to access SD cards and one can easily predict that millions of photographs and movies stored on these media cards will be extremely difficult to recover and important information about our time will be lost.

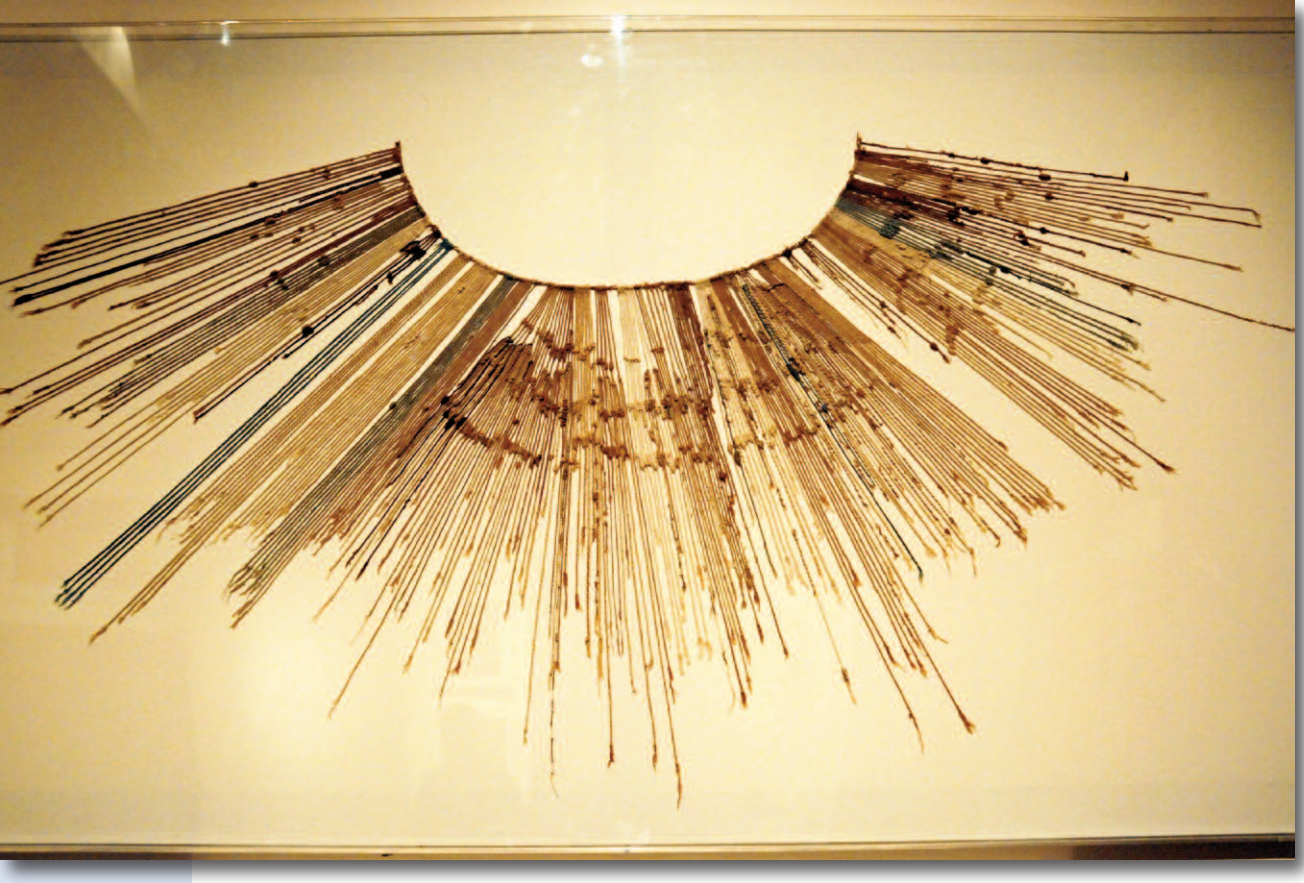
Since history repeats itself over and over, it is clear that we are not the first generation that faces the problem of storing information and preserving data for the future. This problem goes back many thousands of years and can be found in pretty much every ancient society on Earth. In his outstanding book "Geheimnisse der Naturvölker" (translated "Secrets of the Indigenous Peoples"), the German author, Peter Fiebag [1], explores this issue in detail. He points out that not every society seemed to have come to the conclusion that preserving memory is not always done best by written accounts of some sort. On the contrary, it looks like societies who prefer to preserve their history through oral accounts and traditions, through myth and legends have greater success not losing their collective memory. He points out that written accounts can actually be a great disadvantage if it comes to recording data for later generations.

History shows us that Fiebag is on track with what he writes. The best example is probably the famous library of Alexandria [2] which contained a huge part of the knowledge of the ancient world and burned down during the time of the Romans conquest of Egypt ca. 30-50BC. Nobody knows for sure what knowledge and wisdom the library contained and how much has been lost forever.

Unfortunately, it has become "fashionable" in our society to "look down" on cultures who are preserving their memories by means of oral accounts. Societies like these are considered "primitive" or "underdeveloped". Some scholars even go as far as defining "higher" cultures only if they have developed a form of writing or not.

Quipus came in all forms and sizes. This particular one is on display in the Anthropological Museum in Lima, Peru.

But writing is not always as clearly defined as one might think. The Andean cultures – most notably the Inca – never really developed a writing system with characters, glyphs or any of the forms that's usually associated with writing. Of course we have to be careful as the Spanish conquistadors were usually quick to destroy every form of script like they did with many of the Mayan scriptures. The Spanish never even mentioned it in their records, nor was there ever evidence of writing found archaeologically. But we know that the Inca were one of the most technologically advanced cultures in the Americas. Their buildings and building techniques did not have to hide behind any others in the world. They had advanced cities and infrastructure and sophisticated agriculture. How was all this possible without record keeping, mathematics and planning? It is generally known that plan-



Top: An exquisitely preserved Quipu in the Anthropology Museum in Lima, Peru. This particular Quipu is quite large, about 2m from left to right.

Bottom: A close up shows the integrate knots and strings system utilized in the Quipu. Also visible are the different colors of strings used. The color system provides an additional complication in decoding the Quipus.

ning requires some kind of record keeping.

What the Spanish chroniclers did mention is the "Quipu", which the Spanish also undertook great effort to destroy as a symbol of Incan society and culture, which they wanted to assimilate into the Christian values of the times. Moreover, they never understood what it meant. As we will see, the Quipu is something really special, something we are just now beginning to understand.

On the surface, a Quipu is just a piece of textile, one or more strings tied together in a more or less complex fashion. The strings – or cords - themselves contain a varying number of knots. Some cords can be tied to the main cord and by themselves can contain more knots. The knots can be tied in various forms, therefore giving numerous variation possibilities. Another variation can be the different colors of the cords and knots, which also adds to the complexity of the system.

Today it is estimated that only around 600 Quipus are still in existence in museums and private collections

around the world [3]. They range from relatively simple to extraordinarily complex. The first scientific paper on Quipus was published in 1912 by Leland Locke [4]. He also wrote a book "The Ancient Quipu or Peruvian Knot Record" which was for a long time the reference on the subject.

The Spanish pretty soon found out that the Quipus are used to record numbers and it was clear early on that the Quipus are mnemonic storage devices for numeric data. Locke in his research was the first to realize the very interesting fact that the numeric system of the Quipus was based on the decimal system [4, 5]. It was also clear the Inca used the number zero in their calculations. Mathematics and annotations that include the number zero are vastly superior to systems that do not utilize it. Without it modern scientific work and progress would not be imaginable. One example of a society not utilizing the zero in their mathematics was the ancient Romans. The annotation system of the Roman numerals is cumbersome and even counterproductive, especially if it comes to expressing large numbers. The system we use today is based on the Arabic culture and early scientists quickly realized this and abandoned the Roman numerals for the Arabic system including the zero. It is remarkable in itself that the Incas used the zero and it is certainly an indication of their scientific mind.

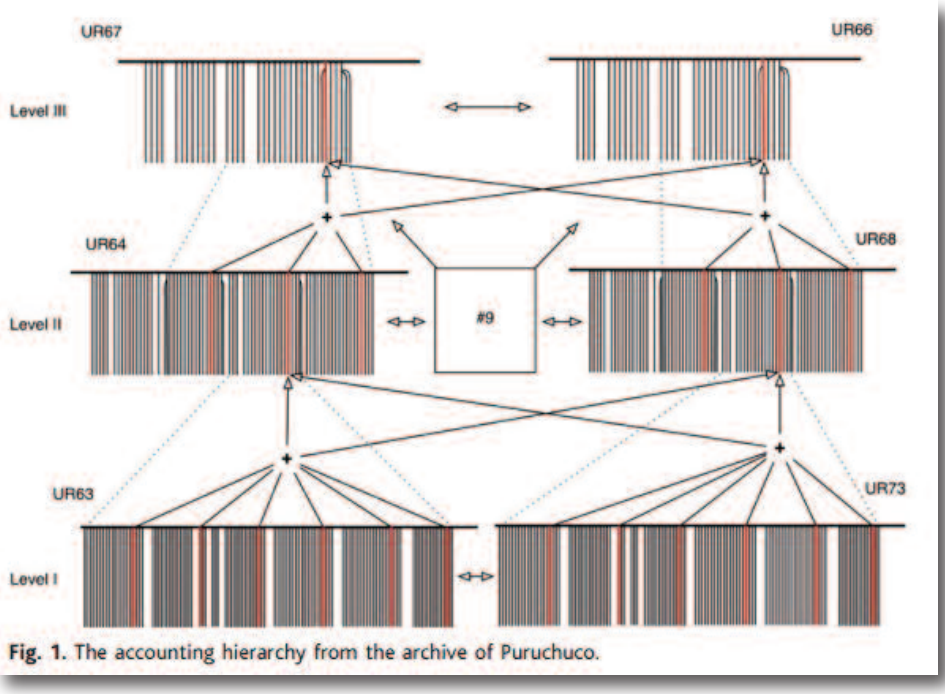


Fig. 1. The accounting hierarchy from the archive of Puruchuco.

Illustration showing the complexity of the Puruchuco Quipo. The information is encoded in multiple layers. Only certain trained people were able to create and read more complex Quipus in ancient times. Today, we are only beginning to understand what it is encoded on the Quipus with the help of modern computer software. Image courtesy of http://anylanguageatalljournal.blogspot.ca/

Locke's research unveiled that the Quipus were used to store "every day" data like quantity of corn, cattle, textiles and so on.

The Spanish Conquistadors also mentioned that the Quipu recorded much more then quantitative data. They talk about the storage of songs, calendar and other much more complex information. In 1912 Leland Locke did not find any evidence for this. All he found was numerical information. This leads David Eugene Smith from the Columbia University to the conclusion that, "*[...] to make it quite certain that the knotted cords were used simply as numerical records, and not, as is often supposed, for narrative purposes. [...]*". He furthermore states, "*[...] the quipu forms a chapter in the extensive history of the abacus, a topic that was never yet been worthily treated but one that Mr. Locke is beginning to investigate.*" [4].

Turns out he was wrong! His clue should have been, that the Spanish chroniclers who told us about the more complex recordings actually talked and interacted with the Inca, who still used the Quipus on a day to day basis. Why should they lie?

In 1981, Marcia and Robert Ascher, an anthropologist and a mathematician, published their groundbreaking work "Mathematics of the Inca – Code of the Quipu" [6]. The Aschers approached the problem with an open mind and painstakingly analyzed many of the remaining Quipus.

They found out that, "*Each cluster of knots is a digit, and there are three main types of knots: simple overhand knots; "long knots", consisting of an overhand knot with one or more additional turns; and figure-eight knots. In the Aschers' system, a fourth type of knot—figure-of-eight knot with an extra twist—is referred to as "EE". A number is represented as a sequence of knot clusters in base 10.*

Powers of ten are shown by position along the string, and this position is aligned between successive strands.

Digits in positions for 10 and higher powers are represented by clusters of simple knots (e.g., 40 is four simple knots in a row in the "tens" position).

Digits in the "ones" position are represented by long knots (e.g., 4 is a knot with four turns). Because of the way the knots are tied, the digit 1 cannot be shown this way and is represented in this position by a figure-of-eight knot.

Zero is represented by the absence of a knot in the appropriate position.

Because the ones digit is shown in a distinctive way, it

Two examples of the Tsitsit of the Jewish culture. The instructions to tie the Tsitsit have been passed down through millenia. According to the Jewish culture, the instructions have been handed down by god.
Top: Source: Wikipedia
Left: Source: Wikipedia, Image by D. Rosenbach

is clear where a number ends. One strand on a quipu can therefore contain several numbers.
For example, if 4s represents four simple knots, 3L represents a long knot with three turns, E represents a figure-of-eight knot and X represents a space:

The number 731 would be represented by 7s, 3s, E.
The number 804 would be represented by 8s, X, 4L.
The number 107 followed by the number 51 would be represented by 1s, X, 7L, 5s, E.
This reading can be confirmed by a fortunate fact: quipus regularly contain sums in a systematic way. For instance, a cord may contain the sum of the next n cords, and this relationship is repeated throughout the quipu. Sometimes there are sums of sums as well. Such a relationship would be very improbable if the knots were incorrectly read. Some data items are not numbers but what Ascher and Ascher call number labels. They are still composed of digits, but the resulting number seems to be used as a code, much as we use numbers to identify individuals, places, or things. Lacking the context for individual quipus, it is difficult to guess what any given code might mean. Other aspects of a quipu could have communicated information as well: color-coding, relative placement of cords, spacing, and the structure of cords and sub-cords." [6].

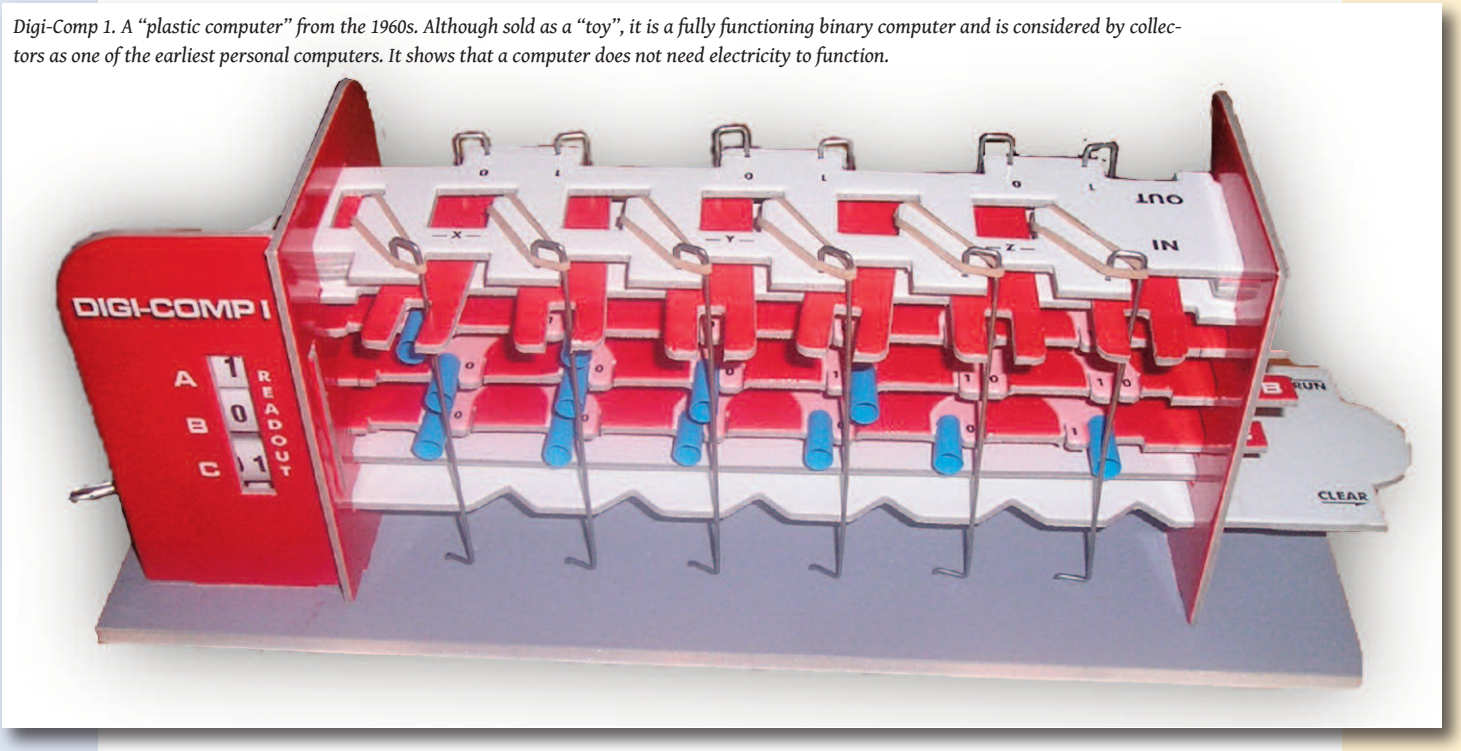
The following might be quite a foreign concept to younger readers, it was only 50 years ago when the computer, as we know it today, was in its infancy.

People who were exposed to this technology in the 1960s to the 1970s will see the mathematics of the Quipus as the Aschers present in their book and might say "Wait a minute, that looks familiar!". Being a computer collector myself - yes there are people who collect early computers - , I was immediately struck by the similarity of how the Quipus store data to devices like the Digi-Comp 1 from 1963. This was a fully functioning and programmable mechanical computer sold as a toy, back in the day,

and serves as a good example that computers don't necessarily need electricity to operate.

The uninitiated might smile on devices like these as toys today, but their operation can be quite complex and far beyond what the modern iPad user without any technical knowledge could fathom. Plus, those devices were able to be programmed for a wide variety of problems and even play some games. All with the help of binary codes, levers, switches and pure brain power. That's why it came to no surprise to me when the magazine "Science" published an article in 2005, in which they presented that they discovered data stored on Quipus containing names and other non-numeric data, like names of cities. It was also discovered that the Quipus were used to store map data (a bit like GPS coordinates). Some Quipus were used for accounting purposes and some even compare them to "Excel spreadsheets" of the Inca [5].

Digi-Comp 1. A "plastic computer" from the 1960s. Although sold as a "toy", it is a fully functioning binary computer and is considered by collectors as one of the earliest personal computers. It shows that a computer does not need electricity to function.



Of course knots in textiles are nothing special, and many ancient cultures all over the world developed knots in textiles as memory aids or simple "calculators". In most cultures, this type of record keeping predated a writing systems with symbols and/or letters as it seems to be a "natural development". In the case of the Inca, we have a very unusual situation that no writing system developed after the Quipu. Nobody seems to have an answer of why this is. A knot writing system like the Quipus are so complex, that only a select few of a society are able to "read", let alone manufacture them. It would have been much easier for the Inca to do like most other cultures and "switch" to a writing system that contains letters or other symbols.

I propose an attempt at a solution to the problem for which we have to travel halfway around the globe to the Middle East. There we find an ancient culture which uses knots and strings to store information to this day. In the Jewish culture, we can find what is called a Tzitzit. At a superficial look - and if one is not familiar with the Jewish culture -, a Tzitzit (Sometimes spelled Tzitzith) is just a few knots and threads on tassels hanging off the corners of the Jewish prayer shawl (Tallit). But if one looks closer, the Tzitzit are highly complex mathematical memory devices. Wikipedia explains it much better than I ever could: "*The tassel (tzitzit) on each corner is made of four strands, which must be made with intent. These strands are then threaded and hang down, appearing to be eight. (It is customary that each of the four strands is made of eight fine threads, known as kaful shemoneh). The four strands are passed through a hole (or according to some: two holes) 1-2 inches (25 to 50 mm) away from the corner of the cloth. There are numerous customs as to how to tie the tassels. The Talmud explains that the Bible requires an upper knot (kesher elyon) and one wrapping of three winds (hulya). The Talmud enjoined that between 7 to 13 hulyot be tied, and that "one must start and end with the color of the garment." As for the making of knots in between the hulyot, the Talmud is inconclusive, and as such poskim ("decisors of Jewish law") have interpreted this requirement in various ways.[4] The Talmud described tying assuming the use of tekhelet dye, however, following the loss of the source of the dye, various customs of tying were introduced to compensate for the lack of this primary element.*

Though many methods exist, the one that gained the

widest acceptance can be described as follows:
The four strands of the tzitzit are passed through holes near the four corners of the garment (Shulchan Aruch Orach Chaim 11:9-11:15) that are farthest apart (10:1). Four tzitzyot are passed through each hole (11:12-13), and the two groups of four ends are double-knotted to each other at the edge of the garment near the hole (11:14,15). One of the four tzitzit is made longer than the others (11:4); the long end of that one is wound around the other seven ends and double-knotted; this is done repeatedly so as to make a total of five double knots separated by four sections of winding, with a total length of at least four inches, leaving free-hanging ends that are twice that long (11:14).
Before tying begins, declaration of intent is recited: L'Shem Mitzvat Tzitzit ("for the sake of the commandment of tzitzit").

The two sets of strands are knotted together twice, and then the shamash (a longer strand) is wound around the remaining seven strands a number of times (see below). The two sets are then knotted again twice. This procedure is repeated three times, such that there are a total of five knots, the four intervening spaces being taken up by windings numbering 7-8-11-13, respectively. The total number of winds comes to 39, which is the same number of winds if one were to tie according to the Talmud's instruction of 13 hulyot of 3 winds each. Furthermore, the number 39 is found to be significant in that it is the gematria (numerical equivalent) of the words: "The Lord is One" Deuteronomy (6:4). Others, especially Sephardi Jews, use 10-5-6-5 as the number of windings, a combination that represents directly the spelling of the Tetragrammaton (one of God's names).

Rashi, a prominent Jewish commentator, bases the number of knots on a gematria: the word tzitzit (in its Mishnaic spelling) has the value 600. Each tassel has eight threads (when doubled over) and five sets of knots, totaling 13. The sum of all numbers is 613, traditionally the number of mitzvot (commandments) in the Torah. This reflects the concept that donning a garment with tzitzyot reminds its wearer of all Torah commandments. (Rashi knots are worn by the majority of Ashkenazic- Eastern European- Jews)
Nachmanides disagrees with Rashi, pointing out that the Biblical spelling of the word tzitzit has only one yod rather than two (giving it a gematria of 590 plus 13), thus adding up to the total number of 603 rather than 613. He points out that in the Biblical quote "you shall see it and remember them", the singular form "it" can refer only to the "p'til" ("thread") of tekhelet. The tekhelet strand serves this purpose, explains the Talmud, for the blue color of tekhelet resembles the ocean, which in turn resembles the sky, which in turn is said to resemble God's holy throne - thus reminding all of the divine mission to fulfill His commandments. (Ramban(Nachmanides) knots are worn by the majority of Sephardic (Western European) Jews and Teimani (Yemenite) Jews)" [6].

Does all of this sound complicated? That's because it is! It gets even more complex as there are certain color codes included in the mix, called Tekhelet, a very specific kind of blue. We will talk about the Tekhelet and other sorts of hidden ancient color codes in next issue's article "The colors of the Gods".
In a very interesting talk during the 2012 One Day Meeting of the German AAS (Society for Archaeolgy, Astronautics and SETI), the above mentioned Peter Fiebag had a closer look at the Tzitzit and its mathematical encodings, in which he showed that the Tzitzit was used to encode the name of god among other things [7].

To see how powerful the Quipu and its encoding can be, shows an experiment from Berkeley students in 1995. They created a Quipu to express an electromagnetic spectrum based on frequency. Memories of a distant past? [11]

To me, the most interesting fact is that the Jewish culture not only uses the mathematical encoded messages of the knots and threads to the present day, it also tells us where the instructions for this "encoding system" comes from. According to the Jewish culture, this commandment comes directly from God.

"*The Torah states in Numbers 15:38: "Speak to the Children of Israel, and say to them, that they shall make themselves tassels on the corners of their garments throughout their generations, and they shall put on the corner tassel a blue-violet (Tekhelet) thread." Wearing the Tzitzit is also commanded in Deuteronomy 22:12: "You shall make yourself twisted cords, on the four corners of your garment with which you cover yourself.*" [8].
In many ways, the Jewish Tzitzit and the Quipu of the Inca are extremely similar. They both encode information in a highly complex way, mathematically. The complexity of the systems in both cases require experts specifically trained in the subject to decode the messages again. The amazing fact is that the Jewish culture developed a "regular" writing system parallel to the

knots and threads coding system, which the Inca culture did not. It seems that the Inca stuck to the knots and threads system for most of their record keeping. Where did the Quipu writing system of the Inca culture come from? Was it the same God - or Gods - who initiated (commanded) the encoding system to the Jewish culture?

It is obvious that this "Encoding system" was extremely important to both cultures, and they both maintained it to preserve it for the future. Here it was when Jewish culture was more "successful" by strictly separating the original "encoding system" into a "religious preservation mode" only, while recording other things of daily life and history with a different writing system. This ensured that the knowledge of the original encoding system of the knots and threads was preserved.
Unfortunately, it seems that the Inca "threw all their eggs in one basket" and used the knots and threads encoding method for all of their data storage needs. What they couldn't know – of course – was that the ignorant Spanish invaders destroyed most of their recordings.

It is remarkable that these methods are mathematical in nature, just like the voyager messages, which we looked at in the beginning of the article. They are encoded in a logical form, based on mathematics not e.g. hieroglyphs or similar forms of writing.
Is it possible, that the encoding techniques of the Incan Quipu and the Tzitzit of the Jewish culture came from the same source? Did this technology meet the requirements of being simple to make and maintain while being run without electricity, yet allow for complex information to be stored? Did it also meet the requirement that, despite its simplicity, it could only be fully decoded by a society that reached a certain level of technological sophistication? One has to keep in mind that certain more complex Quipus can only be encoded by quite sophisticated computers and software and even the relatively simple looking Tzitzit is only understandable after extensive studying of Jewish customs.
What I think is necessary for future research is to look at the remaining Quipus as well as the Jewish Tzitzit with modern eyes and technology. I am convinced that we not only have to try to decode the messages of the past with modern methods like computers, but also look for messages of a "modern" and technical nature. If we do this, we can't stop at the status quo and the current technical and scientific standards, but have to continuously apply new and more advanced methods that we will eventually develop in the future. Imagine we have the Voyager disk in our hand, but don't have the understanding and technology yet to play it. To dismiss it would be the same mistake the Spaniards made when they encountered and conquered the Inca.
It is promising that in recent years the research of the Quipus has been increased, and they are looked at from different angles. One example is the research of the Institute for Music and Media in Düsseldorf, Germany, which looks into possibilities of recorded sounds and music in the Quipu [9].
Another is a paper from researcher Juliana Martins who looks into Astronomical data contained in the Quipu [10 – the link below contains the complete PDF].
I am also convinced that the ancient knots and threads contain much more complex messages than we can even imagine, and we are just beginning to understand part of it. To be successful in this endeavor, we have to look at ancient cultures in a global perspective and compare different cultures to each other. I know this goes against everything archaeologists learn, and it would be a sacrilege to compare two cultures to each other as I have done in this article.
In the next issue of Paleoseti Magazine, I would like to offer you one of those ways of looking at things a bit differently and maybe present another piece in the puzzle, which the ancient gods left us. Until then, stay tuned.

Footnotes and further reading:

[1] Fiebag, Peter; "Geheimnisse der Naturvölker - Götterzeichen, Totenkulte, Sternenmythen. Kosmische Rituale auf Sulawesi und in den Anden"
[2] https://en.wikipedia.org/wiki/Library_of_Alexandria
[3] http://khipukamayuq.fas.harvard.edu/WhatIsAKhipu.html
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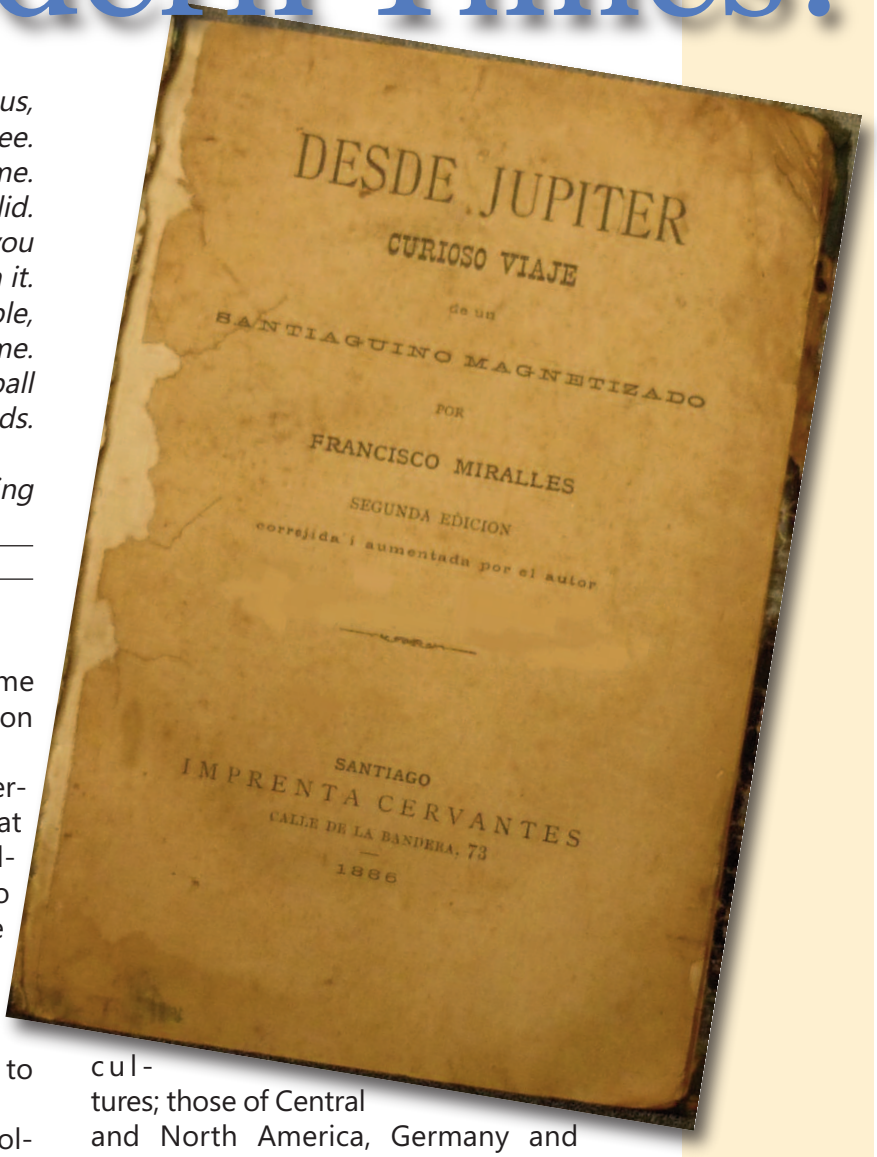
"From Jupiter" The first PaleoSETI book of Modern Times?

The truth is wormholes are all around us,
only they are too small to see.
They occur in nooks and crannies in space and time.
Nothing is flat or solid.
If you look closely enough at anything you
will find holes and wrinkles in it.
It is a basic physical principle,
and it even applies to time.
Even something as smooth as a pool ball
has tiny crevices, wrinkles and voids.

Stephen Hawking

Article by Rafael Videla Eissman


DESDE JUPITER
CURIOSO VIAJE
de un
SANTIAGUINO MAGNETIZADO
POR
FRANCISCO MIRALLES
SEGUNDA EDICION
correjida i aumentada por el autor
SANTIAGO
IMPRENTA CERVANTES
CALLE DE LA BANDERA, 73
1866

An echo from the time beyond time

Since remote antiquity, flying has meant some type of longing and a complementary aspiration to its own nature for mankind.

From a general point of view, flying is in fact a subversion of the "natural order" for mankind; an action that is rather related to a magical and hermetic knowledge. A supernatural power that does not belong to man – at least in his actual condition – which is more likely related to the Luciferian angels, the "Carriers of Light" (*Lapis lapsus ex illis stellis)*.

As a resonance from an unknown past, man watched the sky wishing to explore its reaches and to discover the mystery of the heavenly spheres.

The explanations given by historiography, anthropology and later by psychology concerning this utopic longing in antiquity, sound, in fact, puerile and even to some extent, arrogant, framing themselves certainly in the evolutionist and materialistic concept of history. That is because where the exponents of the official history see the structure and function of the primitive psyche of mankind, the researchers of PaleoSETI (*Paleo* means old, from Greek *Palaios; SETI* is the acronym in English for *Search for Extraterrestrial Intelligence*) find the distant memory of the god-men from the mythical history, the "cultural heroes" that descended from the stars. As an example for this statement, we could see the winged god-men of Tiahuanaco and the Andean cultures; those of Central and North America, Germany and Scandinavia, from Greece and the Mediterranean, Egypt, Mesopotamia, India, China, Japan and the Polynesian cultures.

Was it possible that all these cultures had some common and simple coincidence when representing their gods or the civilizing heroes with the attributes of the idea of flying?

Perhaps, the longing of flying is the recovery or recuperation of something lost.

Were the antediluvian Nefilims, the fallen angels that came from the Orion Constellation just fable figures, no more than a random invention? Was Garuda –the *Vāhana* or "vehicle" – of the god Vishnu, a mere sym-

Left: *A high-relief from a winged god-man in the fabulous* Sun Gate *of Tiahuanaco, the City of the* Viracochas, *in Bolivia.* Center: *The winged goddess Ma'at represented in the tomb of the pharaoh Siptah (1197-1191 B.C.) in the Valley of the Kings, in Tebas, Egypt.* Right: *A sculpture of Garuda, the* Vāhana *("vehicle") of Vishnu, at the temple of Chennakeshava (started in 1117 B.C.), in Belur, India.*

bolic representation from distant India? Was the Manu-Tara – the Bird-Man –, a plain creation from the aboriginal people of Rapa Nui? Was the flight of Etana and his observation of *the appearance of Earth getting smaller when they were leaving it behind,* a naïve allegory?

The examples in the mythical history in all ancient civilizations have a common factor: The memory or reminiscence of flying, be either through animals, hybrids or winged men or, on the other hand, by sophisticated "ships", "fire chariots" or *Vimâna*, "winged discs" and "flying serpents" as illustrations of an unknown and fascinating technology in the past that simply disrupts all Darwinist notions and the doctrine of evolution.

This legendary past is an echo of the unknown history of the god-men.

A past that is so remote that it reaches the future. An evocation of the *Eternal Return*.

The past future

Icarus and Dedalus of Greek myth, the flight of the witches of paganism and the flying carpets of the Arab-Indian legends are some of the references about supernatural flights in European ancient times.

The knowledge of flying was the heritage of the guardians of the *Sacred Sciences*, the initiates in the great mysteries. Mysteries that are coded and embodied in nature just as the hermetic adagio states: *As is above so is below and as is below so is above*. Thus, the keys are discovered, or better, rediscovered in nature: Towards the 13th century, Brunetto Latini, one of the masters of Dante Alighieri, elucidated the "mechanical" keys of the flight of birds. Aren't birds the creatures in nature which carry within themselves the *dream* of man?

Between 1486 and 1515 Leonardo da Vinci wrote two texts about flying. One was about the flights of birds and the other one about the flights of man. In both works – complementing each other –, Leonardo defined the principles, methods and limitations of flying and also, the aerodynamic properties that make it possible: The "resistance of air" which allows an object to be suspended and the "reaction" principle – the movement of the flying object that is faster that the drag of the air – which are, in essence, the principle that today's airplane propulsion is based on.

In both cases, Leonardo da Vinci's illustrations about the flights of birds and the "ships" for man are, indeed, avant-garde ("futurist").

In this sense, the quest for flight was in the deepest layer of the human psyche, as a seed that has been waiting for the proper season to sprout.

In 1608, a book written by astronomer and mathematician Johannes Kepler titled *Somnium sive Astronomia lunaris* ("The Dream or Astronomy of the Moon"), refers to the story of Duracotus and his mother Fiolxhilda, who by some magic spell travel to the Moon.

A fascinating account about *air navigation* was written around 1762 in South America, being safely kept in the capital of the Kingdom of Chile which anticipated the

Left: *A high-relief of Faravahar in Persepolis (actual Iran). It is a winged disc which is quite common in Zoroastrism. Just as the* Vimâna *of Pushpak, this is a "manned" ship as the presence of individuals in them is clear.* Center: *An illustration of the tomb of K'inich Janaab' Pakal. This is, Pakal "the Great", King of Palenque, in the actual Estado de Chiapas, in México. It is the representation of a god-man driving a ship.* Right: *The ship of Pushpak from ancient India: A* Vimâna *(Illustration by Balasaheb Pandit Pant Pratinidhi, 1916).*

studies developed later in Europe, having to wager with the drastic inquires of the "Santo Oficio" or Inquisition.

Twenty-one years later, in June 1783, the brothers Josep-Michel and Jacques-Étienne Montgolfier started the era of flight in the modern world with the takeoff of a heated air balloon. Some months later, in November 1783, Pilâtre de Rosier and François Laurent d'Arlandes flew in the Parisian sky as well.

To these names we should add the works and achievements of people such as Salomon August Andrée and Gaston Tissandier, Théodore Sivel and Joseph Croce-Spinelli, Jean Baptiste Marie Meusnier, Henri Giffard, Alfred Renard, Arthur Constantin Krebs and Ferdinand von Zeppelin –among others–, authentic heirs of the spirit that guided Icarus.

Through this path the quest for new principles, formulas and means was reinforced. Thus, George Cayley, Frederick William Lanchester, William Samuel Henson, John Stringfellow, Glenn H. Curtiss, Otto Lilienthal, Percy Sinclair Pilcher, Alphonse Pénaud, Octave Chanute and Orville and Wilbur Wright, were the leading engineers and builders of the first airplanes, basic "ships" that at the same time nurtured the idea of flying not only on Earth, but also the dream of reaching space.

The past time and its cycles have shown that it is an inevitability that some sort of catastrophe will destroy the base of our civilization.

Then in some distant future, the memories of the history of aviation and of space ships – a well-known and unquestioned fact today –, will be considered a "myth" which simply obeyed the structure and function of the primitive psyche of man.

A new echo in the *Eternal Return*.

The future past

In 1877, an unconventional book titled Desde Júpiter *appeared in Santiago de Chile. Una novela original* ("From Jupiter. An original novel") written by Saint Paul, *nom de plume* of Francisco Miralles.

Miralles was a Chilean photographer and painter, born in 1836 in Santa Cruz, in the Region of O'Higgins.

The book had a second edition revised and reprinted in 1886 in which the name of the author appears and with the suggestive subtitle of *Curioso viaje de un santiaguino magnetizado* ("A curious trip of a magnetized Santiaguinian").

Francisco Miralles was one of those figures shrouded in mystery. A man that lived beyond the boundaries of his time. An *outsider* [1].

In general terms, there are different perspectives about this extraordinary book because it states not only technological-scientific developments that should be unthinkable and quite impossible for that time such as *aerial transport* [2], some sort of *elevator* [2], the metro or subway [4], some type of almost three-dimensional photographic system [5] and a city in harmony with the natural landscape where science and wisdom is developed [6].

Furthermore, this book asserts in a groundbreaking way, the existence of extraterrestrials. These beings know the divine and natural laws emanated from a superior order; they know about the Supreme Being and Creator (the "Universal Father"), and they, too, master

the translation of the being *inside* and *outside time* and its respective *degrees of invisibility.*
In addition to this, there are references of space explorers that travel to other worlds.
Perhaps this may not be quite as unusual from today's point of view with the development of technology that allows spacecrafts to travel into the far reaches of the Solar System, imagining a possibility practically inconceivable in 1877 and, at least in theory, even less in a conservative Chilean society ruled by traditional Catholicism – with all its Judeo-Christian and anthropocentric background – in a country that was excluded from the leading technology that started being developed in Europe.
Maybe, due to similar concepts in terms of the existence of alien intelligences, the book of Camille Flammarion *La pluralité des mondes habités* ("The Plurality of the Inhabited Worlds", 1862) and De la Terre à la Lune ("From The Earth to The Moon", 1865) by Jules Verne, could be considered as the bibliographic background for the vision of Miralles.

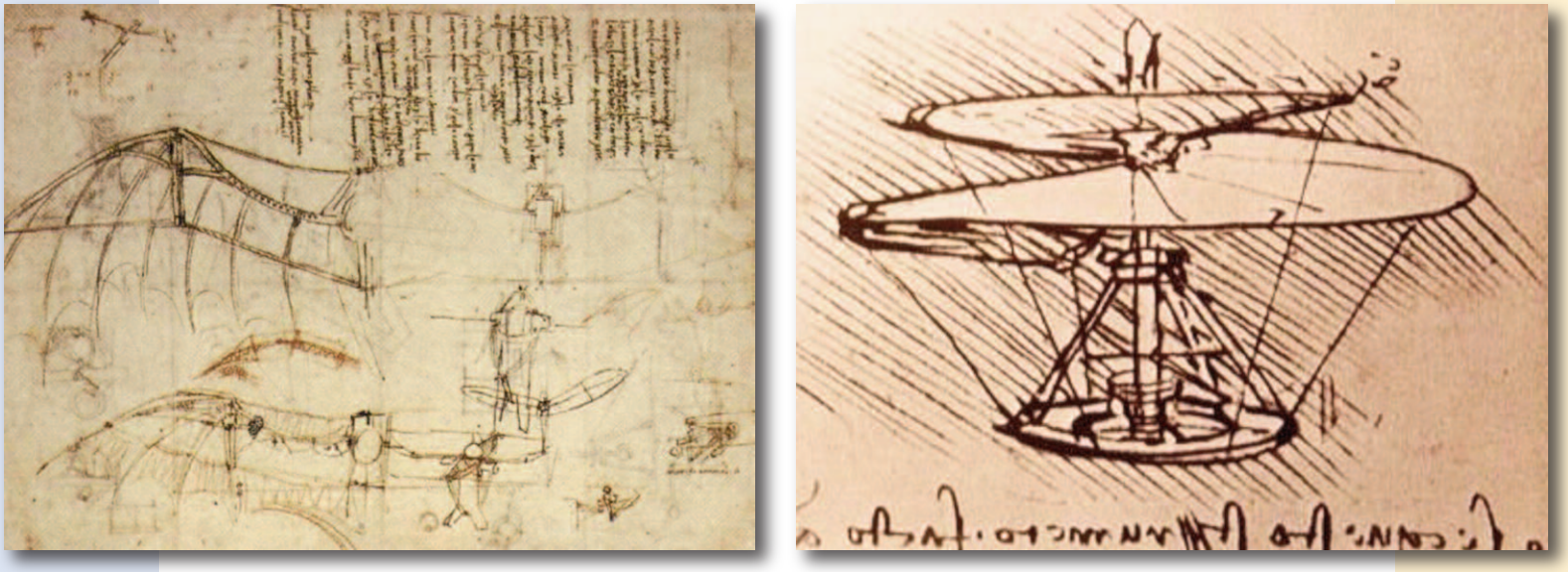
Just a novel?

In the first edition of *Desde Júpiter*, Miralles explained: *Those that believe that the novel has been written only for the recreation of the reader are similar to those that think that life is a game.*
We do not think like one or the other.
Accordingly, it could be stated, that this is not simply an entertaining novel or an "escape reality" story. On the contrary: It presents a critical vision of the Chilean social and political structure and, in consequence, of the Western World. The criticism is based on philosophical fundamentals that are evidence of the fragile pillars in which the modern world is built: The political system is based on the amount of numbers [7] and the social order that is grounded over it [8].

Is *Desde Júpiter* a Science Fiction book, a futurist utopia, a work of Anticipation? Yes, it is. Also, it is quite possible that it is the very first book of Science Fiction ever written in Chile and one of the first of South America, if we look at it as just a literary genre. Nevertheless, the book of Miralles goes further: It is in fact one of the very first works in the modern world that expresses the central idea that only in the second half of the 20th century it will be known as *PaleoSETI*, the *Search for Extraterrestrial Intelligences in Antiquity*.

The Mythical History and the "Official history"

Evidently, the concept of *PaleoSETI* confronts the evolutionary and materialistic history that has been imposed as *scientific dogma* which is accepted as a fact by the academic *establishment* which goes in the opposite direction of the mythical history, the *Mythos Legein* – the "Sacred Narration" – of cultures in antiquity. They correspond, to two world visions that provide a diametrical opposite meaning to mankind's destiny: While the evolutionist concept is linear and offers the origins in Africa from where a primate evolved in a long and gradual process becoming the *Homo sapiens sapiens*, standing as the "center" of Creation – just as it is preached in the monotheistic religions of the Middle East and its scientific-rationalistic similes of the modern world –, the mythical history refers to the polar origin of mankind, constituting one more component of Creation; and experiencing an evolutionary process – the memory of the *Golden Age* and the lost Paradise! – in successive time cycles that are recorded in the high civilizations of the Brahmani-Hinduism tradition of India and Tibet, as well as, in the pre-Christian Europe and that of the Americas.
It is under this premise, this alternate conception is preserved in the sacred language of myth and its sym-



The studies of Leonardo da Vinci. Left: The motion of the wings of birds. Right: One of the "flying machine" projects.

bols where flying for man is discovered in a remote past – the Primordial History –, in the memories of the gods that descended from the stars and their offspring. And here emerges the fundamental question about the source from where the "novel" of Francisco Miralles sprang: How did he conceive other inhabited worlds and the presence of star travelers that cross the cosmic space in search of knowledge? They are far from being "colonizers" or explorers motivated by economical or commercial eagerness. On the contrary, these are travelers that when they decide to "find shelter" in the "primitive" worlds, they come to boost the sense of individual and collective consciousness, a fact that leads the native inhabitants to consider them as "gods" because of their wonders [9].

This concept is the fundamental premise that over four decades later has been researched and studied by Erich von Däniken, the brilliant advocator of our time regarding the arrival of extraterrestrials in antiquity.

The book of Miralles describes the journey of a man that while being magnetized, travels through a conscious astral body to Jupiter, being invisible until he finds the possibility to incarnate to become a physical body again and then starts to interact with the people from the planet.

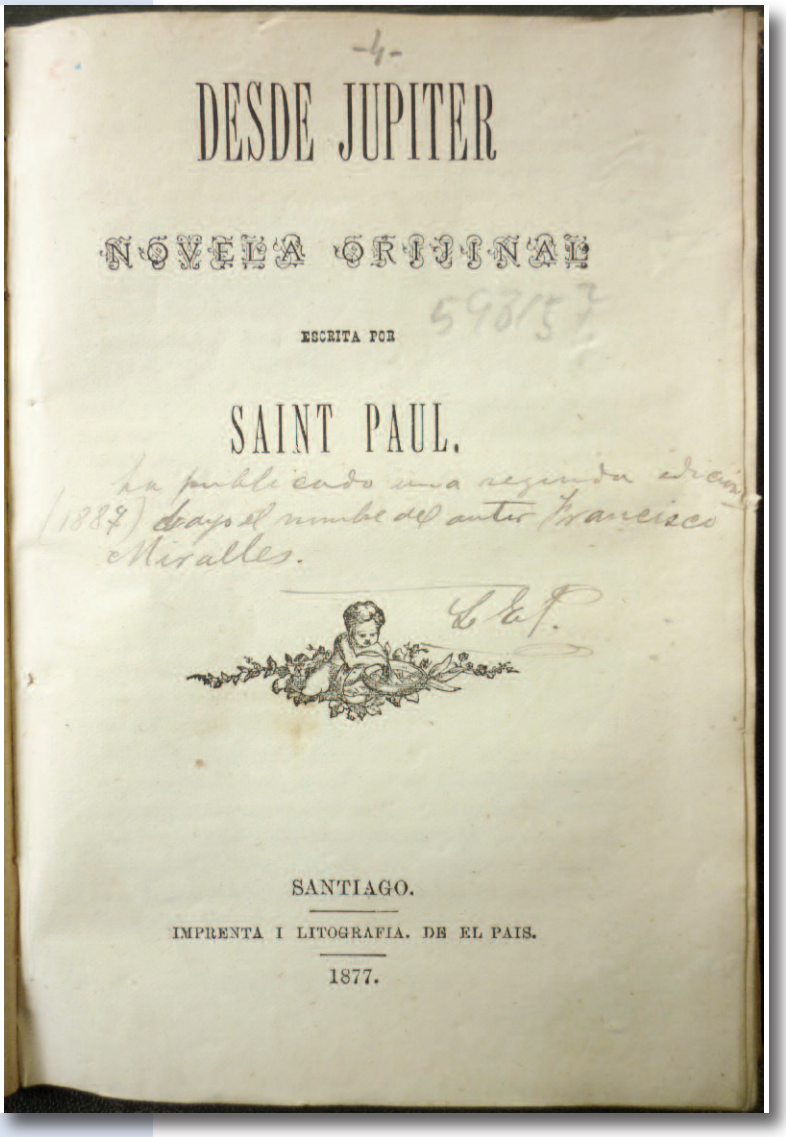
Left: One of the seals found by archaeologists from the University of Münster in the ancient sanctuary of Jupiter Dolichenus near the town of Dülük in southern Turkey. Here it is possible to see a man worshiping star-like symbols of divinity. Top: An extraordinary Greek coin depicting Jupiter and a star symbol (120 B.C.?).

What other chances could have been conceived in that time, but the traveling through the consciousness or the projection of the *astral body*? How could Miralles possibly explain a technology that had not even thought of yet? Significantly enough, earthly technology is not present, but it does appear in Jupiter as it has been explained above [10].

Is this traveling the fragmentary resonance of the knowledge of a *Black Hole*, a *Wormhole* or a *Quantum Foam* of the time-without-time, *beyond* Past and Future?

The concept that extraterrestrials were mistaken as "gods", their civilizing role and how they are considered by men is suggestively stated in the book by Miralles. As an example, in chapter LXIV, *Dios y el Diablo en Júpiter* ("God and the Devil in Jupiter") an extraterrestrial explains:

> *Everyone knows in Jupiter that the spirits of the superior worlds, or souls, as they [humans] call*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DESDE JUPITER

NOVELA ORIJINAL

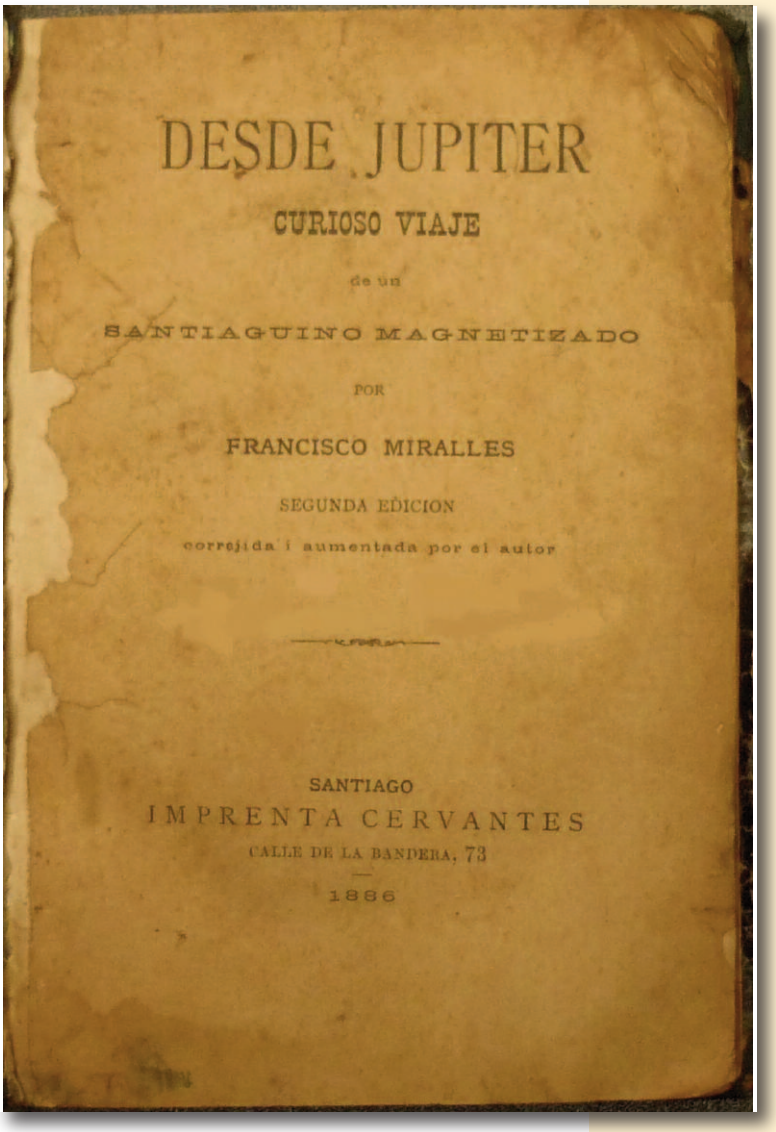
ESCRITA POR

SAINT PAUL.

SANTIAGO.

IMPRENTA I LITOGRAFIA. DE EL PAIS.

1877.


DESDE JUPITER

CURIOSO VIAJE

de un

SANTIAGUINO MAGNETIZADO

POR

FRANCISCO MIRALLES

SEGUNDA EDICION

correjida i aumentada por el autor

SANTIAGO

IMPRENTA CERVANTES

CALLE DE LA BANDERA, 73

1886

Left: The presentation of the first edition of Desde Júpiter (1877) where Francisco Miralles used the nom de plume of Saint Paul. Right: The second edition of the book (1886).

them on Earth, usually manifest from time to time in some of the primitive worlds with the aim to promote their development in one or more fields of universal progress. When one of our spirits, for instance, incarnate on (inhabit/settle on) a planet like Earth, it necessarily has to succumb to every natural development trend and carries a mortal struggle with the evolution of the planet.

The higher spirits and lower spirits do not have other common contacts than the daily life conditions of their simultaneous incarnations; so that these last ones, without knowing how to rise over the material level to which they are fatally chained, ignore everything that exceed those limits.

What follows is that we know that on these primitive planets their great men are always sacrificed because their ignorance leads them to it. These common concepts on Jupiter are contrary to Earth, if not simply unknown, are at least partially guessed by few; ***thus the great spirits are pushed to live isolated****, and the few friends they have are powerless to help them from the dangers that implies by their superiority.*

Only around two thousand years ago, some superior spirits arrived and settled on Earth with the goal to establish the universal laws of absolute moral among its people. The results was that many believed - even until now - that they were really gods. *It seems natural that as primitive as they might be, the inhabitants of Earth should have thought about how absurd that is, but they did not. Any child on Jupiter would have realized that if God was present in person as a model in any field, it cannot be achieved without knowing the distance between infinite and finite, meaning that God cannot be a model for man. This simple observation has not appeared on Earth* ***where the higher spirits are still being considered as gods****. Not long ago, I read a press paper with great interest taken from some European*

journal in which they wrote about a great spirit that was ensured to be the son of God, as if all the rest were the sons of the Devil; and not only satisfied with this statement, they concluded that he was God himself. The real origin of these aberrations, besides the mistakes renounced before, is the wrong interpretation of the historical events: Usually as you all know, ***when one of our great spirits decides to peregrinate in favor of a primitive world with the goal to make success of his future work, he announces himself through friends with some anticipation in a more or less vague and allegorical form in order to awake the primitive thinking.*** *The will of this action is the triumph of the moral idea and even the mistakes that can come from it are mistakes that in the balance of the infinite progress are meant to vanish in time and the achievements remain victoriously.*

The prophecy of the spirits that carry the divine word is used by many on Earth so they show others that this higher spirit is God himself. This is nothing but ignorance of the infinite scale of spiritual progress; ignorance of the divine greatness; ignorance of so many things! *History, as you know it, is strictly true when it is written by superior men in wisdom and in virtue and only when it constitutes the basis of the fact and the details are defined specially in these terms; everyone knows on Jupiter that the real history is true in every field since 501 years until now, whenever we have records that go back over one hundred million years. On Earth we are far away to have a rigorous history, when, for example, in the events two thousand years ago are based on religious beliefs. That history provides them with truncated, wrong and incomplete facts which are however used to reinforce some prophecies and their meanings and the men in them announced. This is nothing else but ignorance* [11].

What was the source of Miralles' ideas? How did he come to know and understand the existence of space travelers that have been considered as "gods" in "primitive" worlds? Are there some unknown or lost sources he found in Chile? Texts that refer to the tradition of the god-men that came from the stars?

Several questions about Miralles and his book remain unanswered. He has given us a transcendental message of space travelers and their interaction with our world. In consequence, we have the key to the unknown history. Isn't this, as a matter of fact, an echo of the mythical history of the god-men? Isn't this book a record of the past-future, a resonance of what was and what will come in the cycles of the Eternal Return?

Erich von Däniken has provided some insight in the possibility to the "awakening" of the extraterrestrial message decoded in human DNA which has been programmed so in a certain amount of generations it becomes active and the awareness of the extraterrestrials comes forward. In this sense, von Däniken has *written: Did the extraterrestrials implant, thousands of years ago, a code in our genetic structure, in such a way, that after a predefined number of generations certain messages could be activated in our brains? Is it possible that we carry messages and information encoded which activates under a certain stimulus, in such a way that we become aware of them?* [12].

This is the key of the *message of the gods*.

Misunderstood in his time, Miralles embodied his knowledge about this *reality* in the only possible way: A futuristic novel *avant la lettre*, an "utopia" in which he criticized the political and religious institutions of Chile – and therefore, of the Western World – of that time, in the quest of the development of a society-civilization based on spiritual and transcendental principles, the "cosmic" values.

Per aspera ad astra.

What is the real meaning of the title of the book "From Jupiter" (*Desde Júpiter*)? Shouldn't it have been instead *To Jupiter (Hacia Júpiter)*? Furthermore, what is the origin of the knowledge of the magnetizer for traveling to other worlds with the *Lingasarira*, the *Astral Body* or *Eidolon*, the "Vehicle of the Stars" – the *Huáiyuhuen* of the Selk'nam or *Sâhu* of ancient Egypt; the Tibetan *Ja-Lus*; the *Che-Kai* of the Chinese and the *Siddha-Rupa* of India–? Where did this (technological) knowledge in Chile that was partially sketched by Miralles in his visionary book come from? And finally, what was the aim to publish a book with information that simply would not fit in with the spirit of the times?

Desde Júpiter is a memory of the future. It is an extraordinary and transcendental book that extends the horizons of knowledge, but more appropriately, of consciousness, preparing, therefore, the appearance of the "god-men".

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[1] The books written by Francisco Miralles are *Desde Júpiter. Una novela orijinal* ("From Jupiter. An original novel". Imprenta y Litografía de El País. Santiago de Chile, 1877); *Desde Júpiter. Curioso viaje de un santiaguino magnetizado* ("From Jupiter. A curious trip of a magnetized Santiaguinian". Imprenta Cervantes. Santiago de Chile, 1886); *Locomoción*

área ("Aerial Transport". Imprenta Cervantes. Santiago de Chile, 1889); *El falso arte* ("The Fake Arte". Imprenta Victoria. Santiago de Chile 187?) and *Avelina o los secretos de la suerte* ("Avelina or the Secrets of Luck". No city of publication; no year of publication) Significantly at the Office of Civil Records of Chile there are no records of Miralles' death.

[2] Miralles, F., *Desde Júpiter. Curioso viaje de un santiaguino magnetizado*. Page 23 and 191.

[3] Miralles, F., *Desde Júpiter. Curioso viaje de un santiaguino magnetizado*. Page 41, 293 and 296.

[4] Miralles, F., *Desde Júpiter. Curioso viaje de un santiaguino magnetizado*. Page 87 and 289.

[5] Miralles, F., *Desde Júpiter. Curioso viaje de un santiaguino magnetizado*. Pages 71-72 and 175.

[6] Miralles, F., *Desde Júpiter. Curioso viaje de un santiaguino magnetizado*. Page 294. Furthermore: In chapter XXXIII under the title of Un experimento ("An experiment"), Miralles wrote about *a primitive particle* [that] *one day was created by the Father, before the creation of heat and with it light and its other forms, and from this primitive particle, in its infinite expansion emerged the visible and infinite universe, thanks to the creation of these elements* (Miralles, F., Id. Page 143). Isn't this a premonition of the Higgs Boson –commonly known as God Particle–, this is, the most elemental and indivisible particle of cosmos?

[7] Miralles, F., Desde Júpiter. Curioso viaje de un santiaguino magnetizado. Pages 167-169.

[8] Miralles, F., Desde Júpiter. Curioso viaje de un santiaguino magnetizado. Pages 193-194.

[9] A quite hermetic passage is written in the second edition of the book of Miralles: *In fifty years from now, Earth would enter in the definitive field of moral and religion* (Miralles, F., *Desde Júpiter. Curioso viaje de un santiaguino magnetizado*. Page 57). Fifty years since 1886 is 1936.

[10] Three years after the second edition of Desde Júpiter. Curioso viaje de un santiaguino magnetizado, Miralles published a book titled Locomoción área ("Aerial Transport", 1889) in which he discusses technical and mechanical ideas and concepts for the development of what later on will be known as "airplanes".

[11] Miralles, F., *Desde Júpiter. Curioso viaje de un santiaguino magnetizado*. Pages 314-318 (*The highlights are ours*). A similar idea, in relation to the influence of extraterrestrials on Earth can be read in the following paragraph: We [the extraterrestrials] had to help you so you could take some truly useful notions [to Earth] (Miralles, F., *Desde Júpiter. Curioso viaje de un santiaguino magnetizado*. Page 283).

[12] Von Däniken, E. *The Return of the Gods - Evidence of Extraterrestrial Visitations*. Page 102. Isn't this similar to the *Tirthamkaras* of the Jain tradition, men with divine –extraterrestrial– knowledge, that through their ideas are preparing mankind for a New Age?

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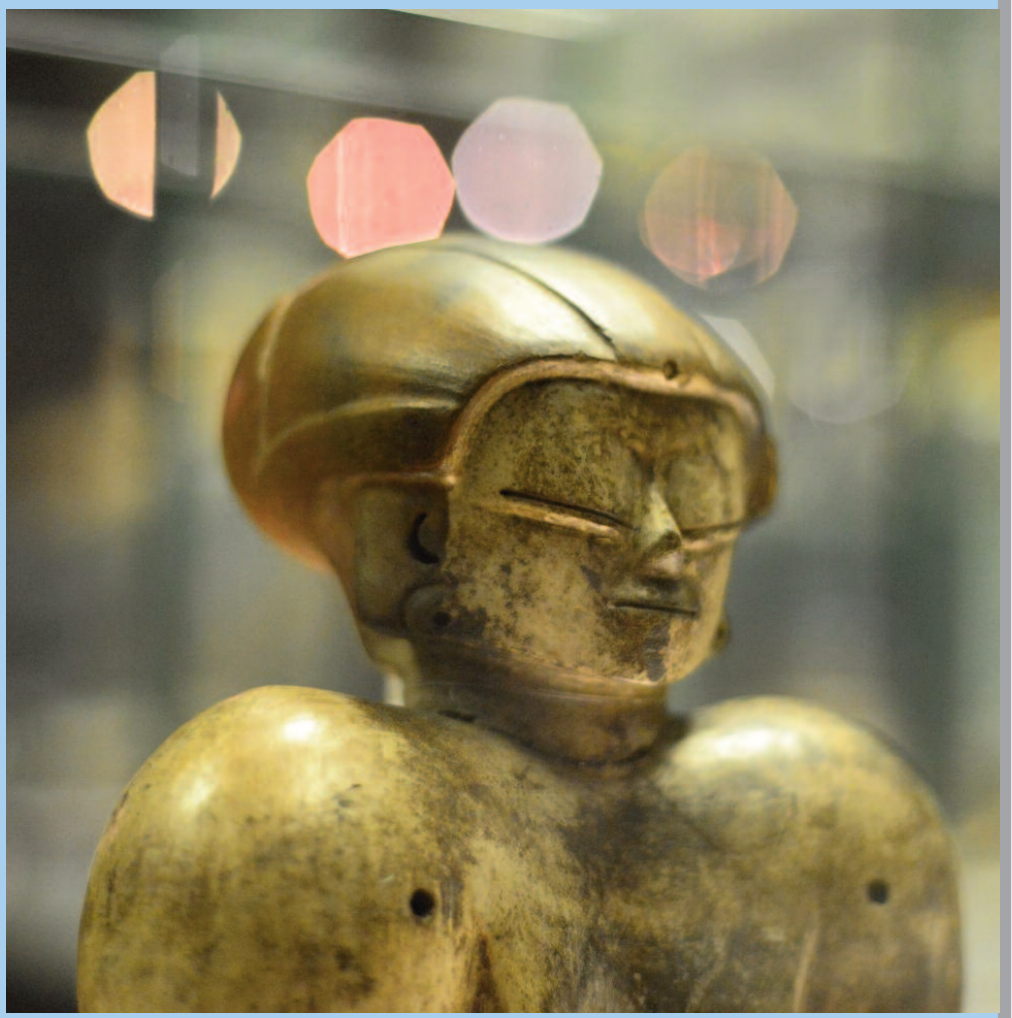

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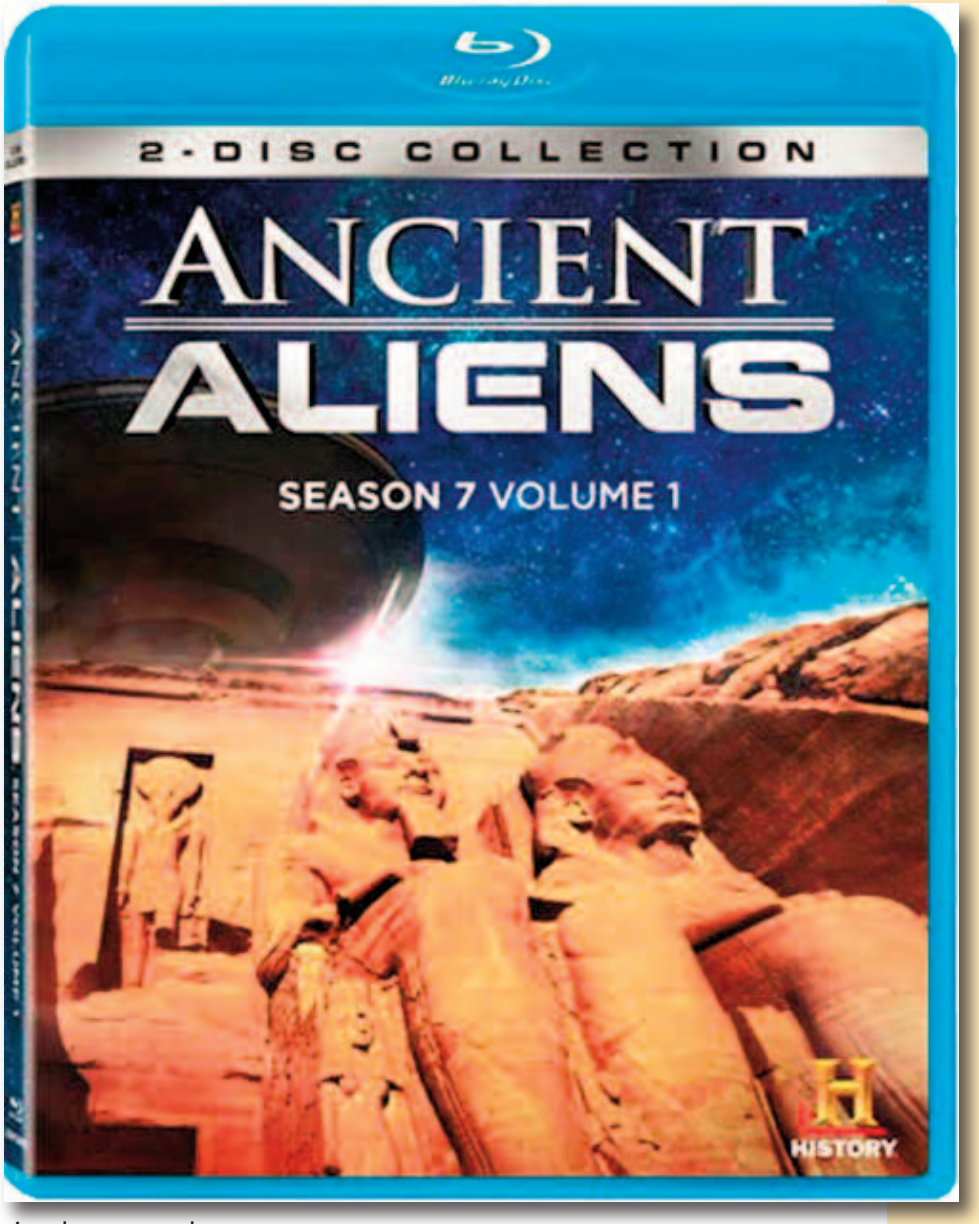
Book & Film Recommendations

In every issue, we are going to suggest book and/or film titles that are of interest to the PaleoSeti or Lost Civilization Theories.

Review by Herbert Eisengruber

Ancient Aliens - The TV Show



Nothing has "pushed" the Paleoseti or Ancient Astronaut theory in recent years like the Ancient Aliens TV show. The show is now in its 7th season and one can honestly say it is a widely popu-lar success. It was clear right from the beginning that the show would be highly controversial and it would bring new fans and enemies to the Paleoseti Theory. In both cases that means a good thing, as nothing sparks discussion more than a controversial subject. And we need discussion in our world, especially in today's scientific community which has a tendency to be "elitist".

Researching the Paleoseti Theory for over 25 years, I had my own expectations for the show. I knew its limitations and challenges due to the medium through which it is presented and I knew its opportunities. Most of those expectations have been held up in a positive way, with some things I was a bit disappointed. The positive: The show is very well and professionally made. It is one of the most comprehensive shows on the subject and certainly gives a good overview of the theory. Some episodes are truly excellent. The presenters are doing a good job, the hairstyles are mostly well managed and show that you don't have to take yourself too seriously at all times and still get good research done. The negative: The producers couldn't resist the temptation to include episodes that have very little to do with the ancient astronaut theory (e.g. Bigfoot) giving the whole theory a "shale taste" sometimes. I wish, these episodes would have been replaced with deeper looks into key aspects (Puma Punku, Tiahuanacu, Palenque, Teothiucan etc.) with the help of double features for example.

That being said, overall the show is highly recommended for everybody who wants to get a "grand overview" over the Ancient Astronaut Theory. The viewer should keep in mind, though, that the show has to keep a balance between science and popular entertainment, hence it is up to the viewer to do more background research on the covered subjects him/herself. The show is produced by the History Channel and is available from numerous sources and media, like www.amazon.com

The Case for Ancient Astronauts Part 6

The ongoing series, "The Case for Ancient Astronauts", is a thought experiment. The author is thinking out loud of what could happen with space exploration in the future, as well as, the possibility of it already happened in the past (everybody's past was somebody else's future at some point). The author is exploring current technologies and what they might lead to and combines them with future technologies not yet developed. Some of the discussed topics are already reality; some will sound like Star Trek science fiction. As our own past has shown, exploration has never been just a scientific endeavor, but was always heavily influenced by political, social and religious aspects. It is a certainty that this won't change in the future, and this makes it necessary to discuss such aspects in this series as well. This being said, the reader can be assured, that PaleoSeti Magazine has no ties to neither a political nor religious party or organization.

Article by Herbert Eisengruber

Continued from PaleoSeti Magazine Issue 6 [1].

Recap: So far our "thought-experiment mission" launched on a generation spaceship on a very long journey to a pre-determined destination hundreds if not thousands of years away from the home world. We speculated about technologies necessary for such an undertaking and difficulties that might arise within the society of space explorers. In Issue 6, our society of explorers finally reached its destination and begins to have a closer look at the new world with satellites and unmanned probes. They "parked" their generation spaceship(s) in an orbit around the planet and carefully planned their next steps.

Now it gets very tricky for a thought experiment, like the one we are conducting, as we have no idea about the technological abilities of our "fictitious" space-faring society, the conditions of the newly reached planet and many other crucial pieces of information. We have to extrapolate from what we know of our own past as explorers, the only habitable world we have experienced and our relatively short history of "serious" scientific exploration. In fact, most of our own exploration of our planet in the past was not one with a scientific mind, but one of invasion and occupation due to our rather aggressive nature as human beings.

We left off with the assumption that the space travelers would first explore the planet by unmanned probes like drones, rovers and satellites. We talked about the dangers of plant life and microbes potentially dangerous to our explorers. But this assumes also that there is already a complete ecosystem of some sort on the planet. Though, this doesn't mean that the planet is perfectly suitable for immediate habitation. There could be thousands of reasons why it is not. It could be close, but yet so far off that a safe environment for the astronaut explorers would be out of the question. Some of the reasons could be:

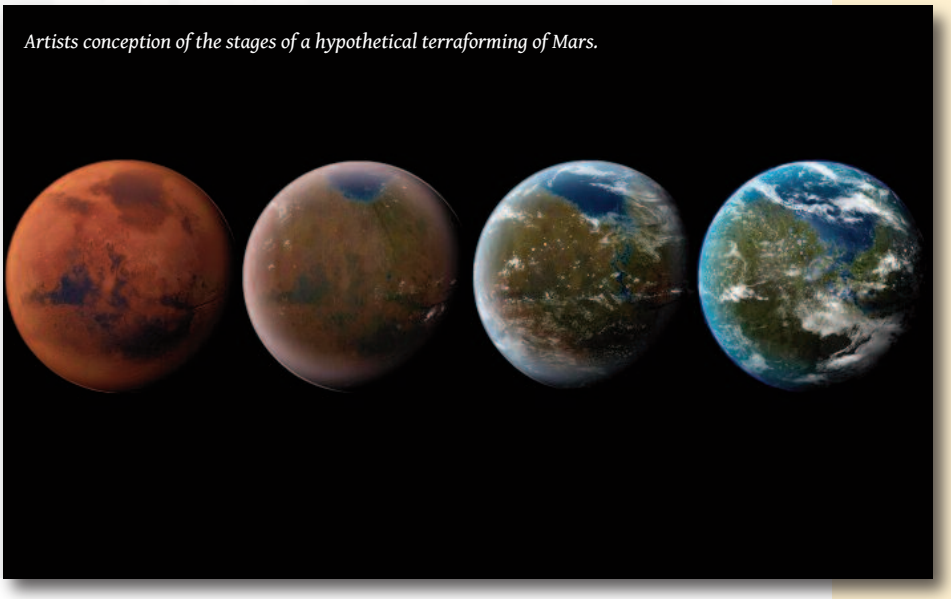
Radiation levels could be too high. The planet might not have a sufficient Ozone layer to shield the new wannabe-inhabitants from dangerous UV rays.

Water resources could be too sparse.

Viral and bacterial life could be too aggressive for immediate habitation.

The atmospheric conditions could be too hostile. Our space-farer's bodies need them to be just within a very narrow band of parameters.

This list could be continued almost indefinitely...



Artists conception of the stages of a hypothetical terraforming of Mars.

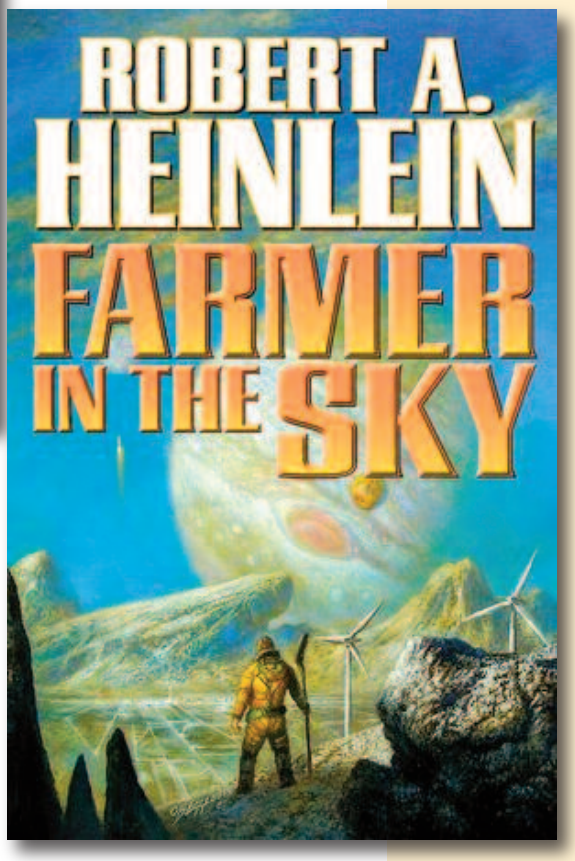
Many skeptics of interstellar space exploration claim how unlikely it would be to travel to another inhabitable world and, furthermore, finding it with just the right conditions suitable for human existence.

This is where the term "terraforming" comes in. It is a concept Wikipedia describes as "Terraforming (literally, "Earth-shaping") of a planet, moon, or other body is the hypothetical process of deliberately modifying its atmosphere, temperature, surfacetopography or ecology to be similar to the environment of Earth to make it habitable by Earth-like life." [2]

While many people still smile at the term as "futuristic nonsense" and "far-off science fiction", terraforming of our own planet has already been in progress for many decades. The problem with this ongoing process is that humanity doesn't really intend to do it. Global warming can be seen as an example of this. We artificially raise the planet's temperature by producing exorbitant amounts of CO2 and other greenhouse gases. We also already modified the planet's ozone layer by pumping out incredible amounts of fluorochlorinated hydrocarbons from the the 1950s to the 1990s when finally environmental and political action slowed the process down. terraforming is the subject of many science fiction novels and TV series, some of them quite well researched. An excellent example is the "Mars Trilogy" by author Kim Stanley Robinson [3] or – in a more complex fashion – Arthur C. Clarke's novel "2010: Odyssey II" [4].

But not only science fiction authors see terraforming as viable. Today, it is widely accepted by the scientific community. The well-known astronomer Carl Sagan – who

Below: Many Science Fiction authors made Terraforming the basis of their stories.



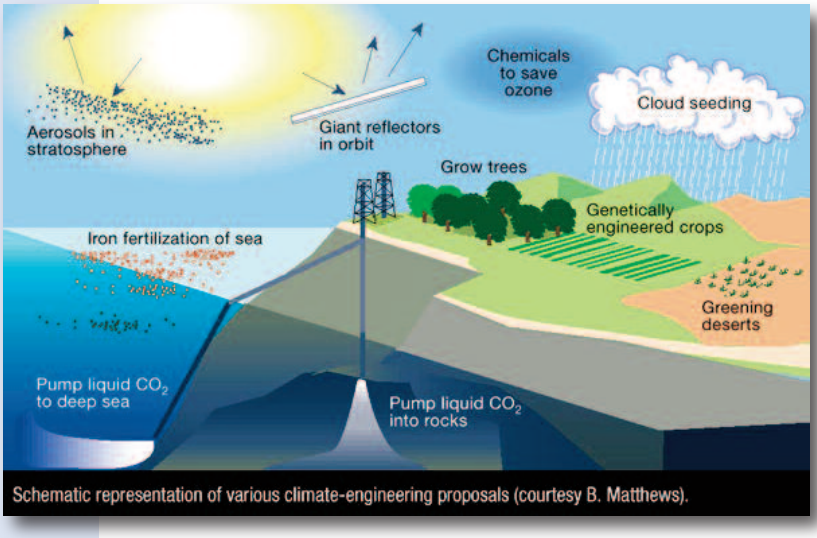
Top: The milky way alone might contain hundreds of thousands inhabitable planets. Some of the reachable worlds might need "help" with Terraforming. Bottom right: Artist's conception of a "terraformed" planet as seen from a station on a close moon. Source: www.pexels.com; unknown photographer/artist

sadly died way too early – proposed terraforming as early as the 1960s: "Carl Sagan, an astronomer, proposed the planetary engineering of Venus in an article published in the journal Science in 1961.[2] Sagan imagined seeding the atmosphere of Venus with algae, which would convert water, nitrogen and carbon dioxide into organic compounds. As this process removed carbon dioxide from the atmosphere, the greenhouse effect would be reduced until surface temperatures dropped to "comfortable" levels. The resulting carbon, Sagan supposed, would be incinerated by the high surface temperatures of Venus, and thus be sequestered in the form of "graphite or some involatile form of carbon" on the planet's surface.[3] However, later discoveries about the conditions on Venus made this particular approach impossible. One problem is that the clouds of Venus are composed of a highly concentrated sulfuric acid solution. Even if atmospheric algae could thrive in the hostile environment of Venus's upper atmosphere, an even more insurmountable problem is that its atmosphere is simply far too thick—the high atmospheric pressure would result in an "atmosphere of nearly pure molecular oxygen" and cause the planet's surface to be thickly covered in fine graphite powder.[3] This volatile combination could not be sustained through time. Any carbon that was fixed in organic form would be liberated as carbon dioxide again through combustion, "short-circuiting" the terraforming process.[3]

Sagan also visualized making Mars habitable for human life in "Planetary Engineering on Mars" (1973), an article published in the journal Icarus.[4] Three years later, NASA addressed the issue of planetary engineering officially in a study, but used the term "planetary ecosynthesis" instead.[5] The study concluded that it was possible for Mars to support life and be made into a habitable planet. The first conference session on terraforming, then referred to as "Planetary Modeling", was organized that same year." [2]

Today, the term "terraforming" is mainly used if we talk about making a completely uninhabitable world suit-

able to sustain life. But it can also be understood for slight alterations of a planet's atmosphere which is already there, for example. Many papers and books have been written about "terraforming" in scientific and popular media. The principles and technologies are clearly understood in theory and even cost calculations have been made for terraforming Mars into a habitable



Schematic representation of various climate-engineering proposals (courtesy B. Matthews).

world. [5] There have also been detailed analysis done on what the time-frame would be for such an undertaking. It has been estimated, that Mars could be transformed from its current state to a fully habitable world. Of course, the technologies involved are still far off in the future, but keep in mind that in our thought experiment, we are assuming a society which already managed to reach a distant world with generation spaceships; vessels requiring technology on a planetary scale in the first place. I think we can safely assume that a society that managed to survive on one or more generation spaceship for hundreds or thousands of years would have developed terraforming technologies as well. The technology required will most certainly go hand in hand with that of operating generation spaceships. For our purposes in this article, the main thing is that the technology required is already understandable by our standards.

Here is where we are at another "cross-roads" in our thought process: Do we assume intelligent life already existing on the planet or not? Why is this important? Because it would alter the course of our hypothetical space-faring society significantly. As far as we know, intelligent life has got to be one of the most precious "oddities" in the Universe. Life is one thing, but intelligent life is another. Of course it is not always easy to define "intelligence". Many scholars argue to this day about this question. To alter an existing ecosystem to our society's requirements will naturally not only be positive for parts of this ecosystem, meaning that any alteration will mean the death of certain species. This will be an ethical question, and if there is intelligent life on the planet – or life that shows signs of intelligence –, it will become even more difficult to deal with.

To be continued in one of the next issues of PaleoSeti Magazine.

Footnotes and further reading:

[1] Paleoseti Magazine Issue 6; http://www.paleoseti.com/magazine/paleoseti%20magazine%20issue6-2015.pdf

[2] https://en.wikipedia.org/wiki/Terraforming

[3] https://en.wikipedia.org/wiki/Mars_trilogy

[4] https://en.wikipedia.org/wiki/2010:_Odyssey_Two

[5] https://wattsupwiththat.com/2014/08/19/terraforming-mars-may-be-less-expensive-than-climate-change-mitigation/

- Fogg, Martyn J. (1995). Terraforming: Engineering Planetary Environments. SAE International, Warrendale, PA.

- Oberg, James Edward (1981). New Earths: Restructuring Earth and Other Planets. Stackpole Books, Harrisburg, Pennsylvania.

- Hickmann, John, PhD; "The Political Economy of Very Large Space Projects"; http://www.jetpress.org/volume4/space.htm

- http://2010.igem.org/Team:Valencia/Terraforming

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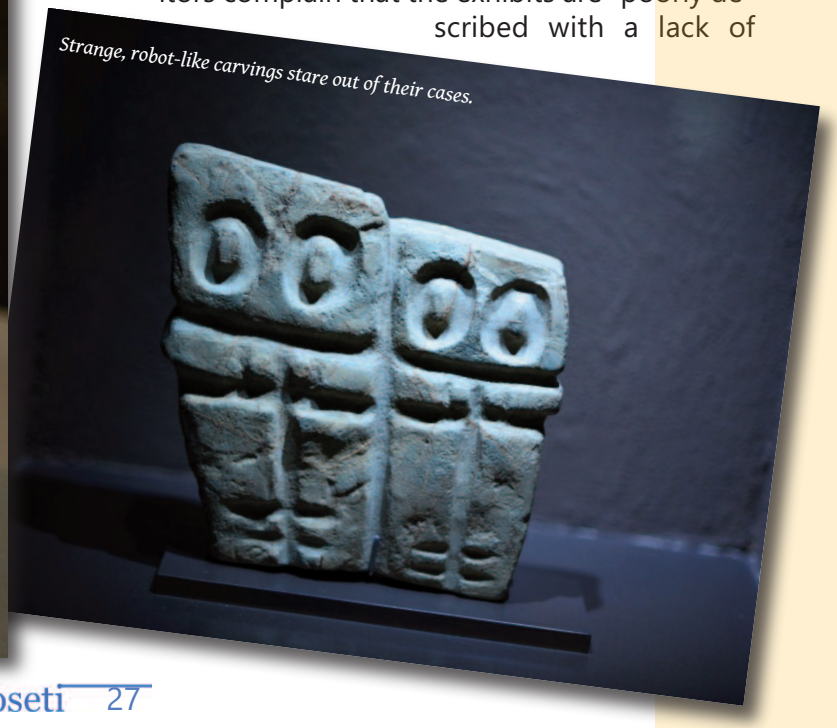
Lost Knowledge - surprising Finds

Article by Herbert Eisengruber

Amazing things come is small packages. This is true for many walks of life. They can also be found in places were one doesn't expect them. On an afternoon stroll in the City of Quito in Ecuador, my wife and I came across a beautifully restored colonial building named "Casa del Alabado", which advertised a "great collection of pre-columbian art". Little did we know that this treasure of a museum is home of some of the most interesting artifacts on display in Ecuador. Not only that, but the surroundings among which the artifacts are displayed are among the most tasteful we have ever seen. The stunningly restored property and its exhibits are amazingly lit, the exponents are behind clear and clean glass cases, many of which are visible 360 degrees.

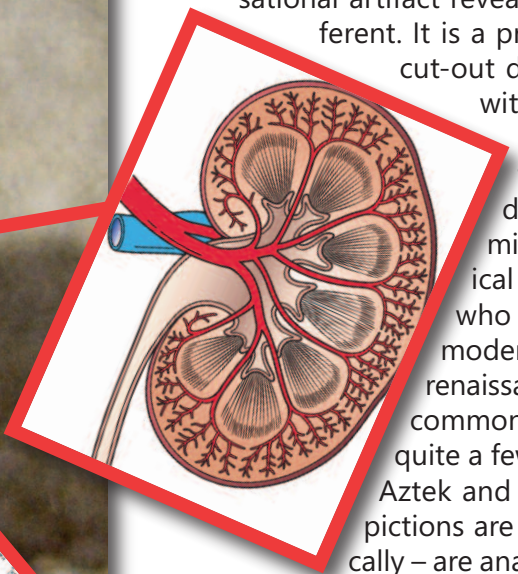
The "Casa del Alabado" Museum houses an impressive private collection of pre-Columbian artifacts and is an "insider tip" for visitors to Quito, Ecuador.

But not only the surroundings and presentation are spectacular, the privately owned collection itself is among the best South America has to offer. Some visitors complain that the exhibits are "poorly described with a lack of



Strange, robot-like carvings stare out of their cases.

In one of the cases is this amazing carving, showing detailed human anatomy. Clearly visible are the organs, especially a kidney and an unborn fetus...



plaques and explanations" but we found it intriguing as many exhibits are extraordinary and a lot of descriptions in museums are educated guesses anyway.

The exhibit is larger than the exterior of the museum itself would suggest. We strolled through the first rooms and were immediately fascinated by several otherworldly, robot-like looking figurines and carvings. The only slightly similar carvings I have seen are displayed in the small on-site museum in Tiwanacu, the mysterious site in Bolivia.

In a small, very dimly lit room adjacent my wife called me over standing over one of the two showcases in the room. "You have got to see this!" she said. She pointed out a rather small artifact (ca. 5x3cm) perched up on a stick. At first glimpse, the artifact looked like some kind of stamp or seal one can find often in Latin American collection. But on closer inspection the sensational artifact reveals something completely different. It is a pre-Incan anatomically correct cut-out depiction of the female body with a fetus in place. One can clearly see the head of the fetus inside the womb. The depiction immediately reminded me of the detailed medical studies of Leonardo da Vinci who many credit with the first modern scientific studies during the renaissance. Depictions of fetuses are common Latin American archaeology, quite a few can be found in the Mayan, Aztek and Incan "world". But those depictions are – while of great value artistically – are anatomically crude and incorrect [Photos on page 29].

The Alabado depiction is different. One can make out a bowel system and - most amazingly – the accurate cross-section of a kidney, complete with renal artery. The attention to detail is stunning and a comparison with a modern textbook cross-section of a kidney is remarkable. On top of the fetus and top left of the kidney one can still make out the stomach, complete with arteries ad gastro-intestinal track. The depiction is not preserved in its entirety and one can only speculate how detailed it once was and what other organs it

...usually, similar depictions - like here from Mexico - are much more crude.

once showed.
To produce cross sections like these, it takes a lot of anatomical understanding and a keen scientific mind. Ancient myths [1] of the Hopi tribe tell us about the "Katchina", god like creatures who came down from the stars to educate humans in the sciences. According to those legends, those Katchina taught in certain "schools", one of which was the so called "Palace" in

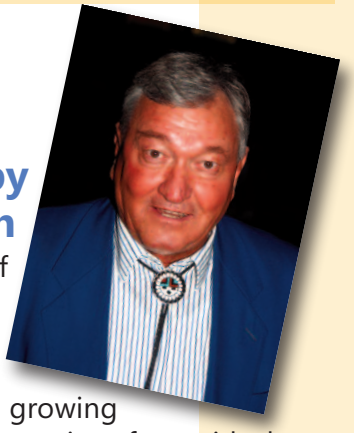
...usually, similar depictions - like here from Mexico - are much more crude.

ancient site of Palenque. Are some "out of place" artifacts like the anatomical depiction of the Alabado museum remnants of the tools the Katchina used to educate their students? Or is it heretical to even ask this question?

Footnotes and further reading:

[1] Blumrich, Joseph "Kasskara und die sieben Welten" (Kasskara and the Seven Worlds), 1979, Econ Publishing

Curiosities



Article by
Erich von Däniken

For 45 years, I have maintained a squeaky-clean archive. Therein is a section with the keyword "Curiosities." For my new book, Impossible Truths [1], recently released by Kopp Verlag, I fished a few examples from this collection of impossibilities.

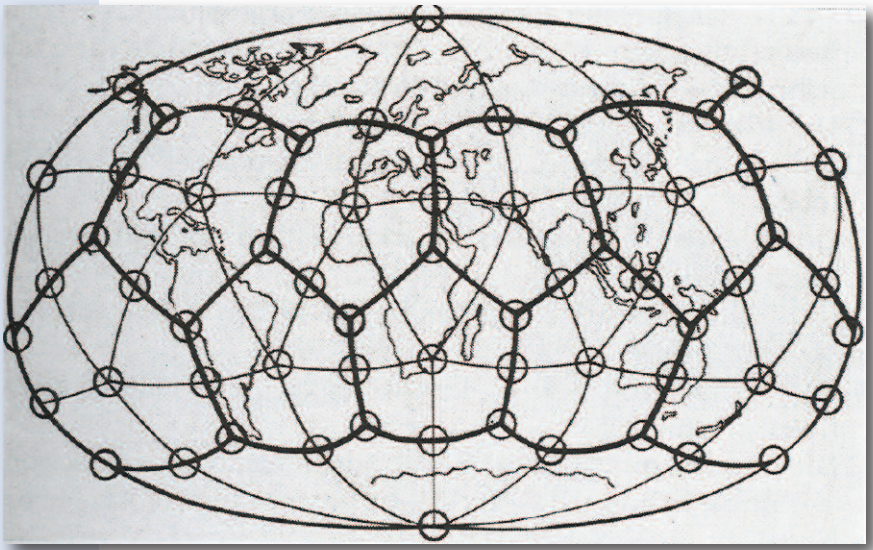
The great sand sea of the Saad Plateau is located in south-western Egypt. Since 1932, curious pieces of money-green glass have been repeatedly discovered. Men call these anomalies Libyan Desert glass. In July 1999, the British magazine New Scientist wrote that over 1000 tons of the strange material have surfaced to date, the largest single piece weighing 26 kilos. Initially, they suspected the glass must have been created by a meteorite impact. But no trace of a crater could be found in the vicinity. Similarly, even if the hot gases of a celestial body crossed the area without impact, there should still be some traces, furthering the riddle. For this to have occurred, locations of desert glass would be more or less on a straight line. But they aren't. The glass is comprised of 97% Silicon, and looks like a green-blue gem. In an analysis published in the scientific journal Nature, the geologist Dr. Spencer said: "It's easier to assume that the stuff fell from the sky." [2].

A mystery of a different kind is located in Patagonia/Argentina. There, located in the Deseado Department, south of the village of Fitz Roy, lies a strange National Park called the Monumento Natural Bosques Petrificados de Santa Cruz. At a typical National Park, you expect really splendid landscapes, snow-capped mountains, blue lakes, and bizarre rock formations. But you will find nothing like that at the Bosques Petrificados. This is a petrified forest. Not a forest as we imagine it, for though the area is filled with tree trunks - all of them are petrified. Experts estimate this petrified forest to be about 70 million years old. There is a perfectly natural explanation for these fossils. Tens of thousands of years ago, the cellulose of the wood turned to stone because the trees were pelted by volcanic ash and stopped receiving air. The length of isolated trunks can be up to 50 meters, with roots still in the ground. Some fragments, however, remain mysterious. They lie around the forest in eight or 12 equal cut blocks. The cracks through the stems appear in a manner that looks like they have been separated with a saw. Usually, the stems can be seen splitting into the wind, while fragments of differing density are distributed throughout the trunks. Regarding adhesions, grain patterns, and knots in the growing branches - none of these features interface with the petrified trees. (Image 1). Also, the individual pieces are often the same length. Who was capable of such sawing millions of years ago?

In the early 1970s, the Russian geologist Dr. Nikolai Gontscharow from the Moscow University of Arts and Industry worked on a cultural atlas of the world. As he stood in front of the finished work, he said it looked like the five-sided pieces of a leather football. The markings of important sites of all cultures revealed the impressions of a multi-cornered football, where the cut lines resembled the seams of a football and ran along five corners. A Russian newspaper, Kosmosomlskaya Pravda, wrote:

"Many ancient cultures had no random location, but were exactly at the intersections of this system. So it was with the Indus Valley civilization of Mohenjo-Daro, Egypt, Northern Mongolia, Newgrange in Ireland, Easter Island, Peru, and even Kiev, the mother of Russian cities. Along the seam where the gigantic plates collide, stretched the petroleum areas of North Africa and the Persian Gulf. The same thing is observed in America from California to Texas." [3].

The network showed ghostly sections, where so far no



artefacts have been encountered. So the distance of Nazca in Peru to Giza in Egypt is the same as the one from Teotihuacan in Mexico to Giza. And Angkor Wat in Cambodia is located equal distance from Mohenjo-Daro to Easter Island to Nazca. Was there X-millennia ago - I dare not even attempt to use figures - something like a Global Planning Committee? Determining where groups of people had to settle? Were the oldest cultures intentionally situated on points that had everything to do with resources such as petroleum, minerals, etc.? Who commanded these people? For what? And when in the course of time will we admit that these phenomena have taken place, even though they seem like a fairy tale? Does humanity have a legendary past behind it?

[1] von Däniken, Erich. Impossible Truths. Rottenburg 2013.

[2] Dating the Libyan Desert Silica Glass. Nature, No. 170, 1952.

[3] Bodnaruk, Nikolai: The Mysterious Power on the Globe. Kosmosomolskaya Pravda, Sputnik Sept. 1974.

About Erich von Däniken

Erich von Däniken was born on April 14, 1935 in Zofingen, Switzerland. Raised in a religious family, Erich von Daniken was educated at the renowned Collège St-Michel in Fribourg, Switzerland. It was there that his quest for truth commenced as he started to question the nature of god, belief and religion.

After his schooling, Erich von Däniken began a bustling career in the hospitality industry – all while staying immersed in ancient holy writings and unsolved archaeological puzzles. In between shifts at hotels and restaurants, Erich's time was completely occupied with travel, research and writing articles on his findings. His diligence paid off and his early writings gained an audience in European and Canadian magazines.

In 1966, Erich was promoted to become the director of a first-class hotel in Davos, Switzerland. During this time, completed his first book manuscript. Two years and many rejection letters later, Chariots of the Gods was published in 1968 and subsequently syndicated in the German weekly magazine Die Zeit via instalments. The success of this initial work was seemingly contagious: with over 800,000 copies sold within the first year, The New York Times wrote that a new virus - "Dänikenitis" - had broken out. Carrying this momentum through 1974, Erich authored four additional books that expounded on the initial theories in Chariots of the Gods.

In 1975, Erich von Däniken received an honorary doctorate (Dr.h.c.) from the University of Bolivia, as well as honorary citizenship from the city of Nazca, where he extensively researched the world famous Nazca Lines. Thru this time, he continued his writings and was published widely across the globe.

In the fall of 1987, he became an honorary member of the Cordon bleu du Saint-Esprit Order together with the German astronaut Ulf Merbold. Shortly thereafter, Erich von Däniken received the Premio Lourenço Filho in gold and platinum in Brazil. (Lurenço Filho was a Brazilian educator comparable to the Swiss Heinrich Pestalozzi).

All thru the 1990s and 2000s, Erich von Däniken kept exceptionally active by expanding his writing and exploring new media. Subsequently, his ideas gave birth to myriad films, documentaries and television series. Most notably, in 2009, the US television channel History began a revolutionary series, entitled Ancient Aliens, about Erich's hypotheses. The Ancient Aliens series garnered the highest audience rating History has ever received. This success launched continued filming and by March of 2016, this series will boast a total of 120 shows while running in many languages throughout the world.

Presently, Erich von Däniken keeps busy with speaking engagements across the world and has written a regular column for the Swiss newspaper Blick am Abend since February of 2011. By March of 2016, 128 columns will have been published and the series is planned to continue.

50 Year Anniversary of Chariots of the Gods

Erich von Däniken Legacy Night

Announcing the most anticipated event of the year, the godfather of the Ancient Astronaut Theory, Erich von Däniken, returns to London after 25 years for his first ever live-streamed webcast event.

This sensational two-hour celebration, will honour the past and future of author and researcher Erich von Däniken on the 50th Anniversary of his groundbreaking work, Chariots of the Gods. The inaugural live-streamed event will be globally broadcasted live from BAFTA's historic Princess Anne Theatre on October 15th, 2016. Our production team is elated to utilize the latest webcasting technology to share the magic with audiences via their digital devices around the world.

Our thrilling evening will feature keynote presentation by none other Erich von Däniken as he showcases his most monumental and influential speeches, describing his findings and breakthroughs in developing the Ancient Astronaut Theory.
The night promises unique insights on the scientific contributions and influences from Erich's work, learn about challenges and successes of his celebrated career.
Following the keynote address, the bold new trajectory of Erich von Däniken's legacy will be unveiled. This explosive announcement will reveal developments from the creative geniuses behind the highly anticipated Chariots of the Gods 360-degree entertainment franchise by Media Invest Entertainment.

For Gala Night attendees, the evening will conclude with a VIP Cocktail Reception. This capstone to the night will host a book signing with Erich von Däniken, in which he can interact with the audiences and meet partners and sponsors.

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Among the mysterious megaliths in Carnac, France. Here one kind find some of the most stunning megalithic structures and stones in the world.

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PaleoSeti Magazine wants your feedback. Tell us what you liked and what you didn't like about this issue. We are open to constructive critizism.

Contribute

Would you like to contribute to PaleoSeti Magazine? No problem. Get in touch with us with the email provided in the Masthead on page 2, and tell us a short overview of what your contribution or article will be about. Currently we can't pay any fees for submitted articles that are published in PaleoSeti Magazine, but that might change in the future. Your article should have a clear connection to archaeology, the Ancient Astronaut or Lost Civilization Theories.

Webpage

Please check out our website at www.paleoseti.com for more background information and much more PaleoSeti research. www.paleoseti.com is in its 17h online year and one of the longest running websites dealing with the Ancient Astronaut Theory.

Next Issue 10

The Colors of the Ancients-
History's best kept Secret

The Gods of Terra del Fuego

What is Science?

... and more!

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